

HARRISON'S REPORTS

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A Motion Picture Reviewing Service by a Former Exhibitor
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Columns, if It is to Benefit the Exhibitor.

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No. 1

THE VALUE OF ORGANIZATION

Business, to thrive, needs protection.

One of the greatest protecting factors is organization. When the members of a particular business are organized, they are able to put up an effective defense against all hostile forces.

And yet, in the exhibiting branch of the moving picture business, there is no other factor in greater disrepute than is organization. Though it is an insurance, most exhibitors consider it a nuisance. And they commit the gravest of abuses toward it. I have heard of a case in which an organization spent five hundred dollars to protect the interests of an exhibitor. It saved him seventy-five dollars a week, the total amount he saved in the seven years he kept his theatre being more than twenty-five thousand dollars. And yet this exhibitor refused, not only to reimburse the organization for whatever money it had spent, but even to pay his dues.

This is only one case of ingratitude; I could go on filling page after page, in some of them the exhibitor betraying ingratitude just as unbelievable.

What makes many exhibitors so blind to the need of organization? Let us study nature itself for a lesson: Animals, birds, insects, fish; in fact all living organisms, travel in groups, for they know by instinct that protection lies in grouping. Cattle, when attacked by wolves, post themselves back to back to fight off the attackers. The outcome would be obvious were they to attempt to fight them singly. It was several centuries before Christ that one of the Greek philosophers pointed out to mankind the need of organization most convincingly: Aesop, in one of his fables, showed to the Greeks how easy it was to break a bundle of sticks a stick at a time, and how difficult to break them as a bundle.

One concrete example from exhibitor experiences should suffice to prove the disastrous consequences of disorganization: Several years ago a tax was put on the distributors by the State of Connecticut. The distributors, being well organized, as you very well know, succeeded in having introduced in the legislature of that State a bill lifting the tax from themselves and placing it on the exhibitors. Because of the fact that the provisions of that bill were identical with the provision of the sliding scale plan the Hays organization had adopted to collect from the exhibitors the taxes the distributors were paying to the State under the old law, it is assumed that the bill had been drafted by the distributors. Only that it was more burdensome in that the sliding scale limit was made forty dollars a week, instead of thirty dollars, which was the limit in the Hays tax collecting plan. The exhibitor leaders were powerless to put up an effective battle against the bill; because of the fact that the members of the organization did not pay their dues, they had no money by which they could maintain the organization as a going concern and were compelled to accept producer aid. But with the producer aid went also producer advice. And in that fight, the producers advised the exhibitor leaders to leave the handling of the bill to them, assuring them that they would fight its enactment. The exhibitors took their word for it with the result that the bill became a law, and ever since they have been paying in taxes anywhere from ten to forty dollars a week. No doubt, the majority of such exhibitors refused to pay to the organization, in dues, fifty or one hundred dollars a year. Could any human beings have been less short-sighted? They have been trying all these years to have that law repealed but they have been unsuccessful, for it is one hundred times more difficult to have a law repealed once it is put on the statute books than it is to prevent its enactment.

It is unfortunate that the indifference shown by the exhibitors of Connecticut at that time is now shown by the exhibitors of almost every state in the Union. That is what at least I gather from the copies of wringing appeals that reach my office from time to time. The latest one comes

from the State of Indiana; it is contained in the December Bulletin of the organization. Read it; it is interesting:

"Why is it that most of you have plenty of money for automobiles, for boxing contests, for vacation trips, for everything connected with your personal pleasures but you cannot find money to keep your organization dues paid?"

"Why are you so utterly and damnably indifferent to your own problems and interests? You have never been 'self starters,' we have to keep plugging you along and 'jacking' you up to get you to write letters and to take an interest in your own business. You laid down completely during the session of the Indiana Legislature this spring, and if it had not been for about 80 real workers out of over 400 exhibitors in Indiana, you would have a State admission tax today.

"You have 'belly-ached' your heads off about the fact that you objected to the present Copyright Law and the fact that it permits the composers and authors to collect a recording fee from the studios; a fee from the distributors every time they sell a sound picture to any theatre; a fee from the manufacturers of sound equipment; enables the distributor to collect a score charge from you; and besides you have to pay a fee of 10c per seat in your theatre to the American Society of Composers, Authors and Publishers. Yet when we asked you to write to Representative Albert H. Vestal, House Office Building, and Senator Charles W. Waterman, Senate Office Building, Washington, D. C., to get yourself some relief and perhaps end those fee nuisances right now while the revision is pending, only about 50 of you are sufficiently interested to write those letters. May be you like those fees; at least that is the way we interpret your utter indifference. Why didn't you get busy on this?"

"Now the budget message has been presented to Congress and it recommends restoring the 10 per cent federal admission tax on all theatre tickets costing 10c or over. Those of you who were operating theatres in the old days know what that tax meant to theatres. And you can't fudge on the reports, or they send you to federal penitentiary. When the tax was on before, people were prosperous; they were interested in motion pictures and most of you could and did pass the tax to the public. If the tax goes on now, people are without funds and they are not caring a great deal about pictures and you can't pass that tax to the public for if you do people will either quit coming to your theatre or they will come only every few weeks. Due to bad business, 200 theatres have gone out of business in Indiana during the past three years. There are slightly over 400 theatres still. If this federal tax goes into effect, at least half of the remaining theatres are headed for the scrap heap. And it may be you and your theatre that goes out of business. It is a mighty serious situation that we face and you should give it some attention.

"Once that tax goes on theatres it will stay there for years to come—and don't kid yourself into believing that it will come off in 1934 as the original plan hopes.

"What are you going to do about it? There is going to be plenty of stress and trouble in Congress during the next five or six months. The industries or businesses that raise the most h—I are not going to be taxed and the lazy and don't care businesses are going to get it in the neck. * * *

"You expect us to do a lot of things for you. You will expect us to wage a continuous campaign during Congress to protect your interests. We cannot do that without money. We ask for no special assessments; all we want is that every theatre in Indiana pay its fair dues. We shall need funds for telegrams, long distance telephone calls and perhaps to send representatives to Washington to appear before the committees when these tax proposals are heard. Some of you exhibitors who have been 'sponging' and 'mooching' on your fellow exhibitors, or who have not at least been doing a fair part in bearing the financial burden,

(Continued on last page)

"Delicious" with Janet Gaynor and Charles Farrell

(Fox, Dec. 27; running time, 96 min.)

The story, which is interpolated with music, is simple and pleasant and contains human interest, but it is too long drawn out and becomes tiresome, particularly towards the end. Janet Gaynor, as a poor Scotch emigrant, wins much sympathy. Parts of the picture are artistic, as for instance when Janet Gaynor walks the streets of New York, dejected and weary. This is accompanied by excellent music and photography. One humorous situation is where she dreams that she has arrived in the United States and is given a royal welcome:—

The heroine, a young Scotch girl, bound for the United States to live with her uncle, becomes friendly, during the voyage, with a group of Russian entertainers. One of them falls in love with her and composes a song for her. They sneak up to first class deck to find a piano and are about to be put out when the hero, a wealthy young American, insists that they stay as his guests. This displeases his fiancée, a haughty society girl. He and the heroine fall in love with each other. When the boat docks the heroine is shocked to learn that her uncle refuses to board her, the consequences of which is that she must go back. The Russian musician begs her to marry him so that she might enter the country but she refuses. She escapes by hiding in the stall where the hero's horse is kept. This brings her to his home, where she is found by his valet, who had befriended her on the steamer. He hides her in the guest room, where she is discovered by the hero. He is happy to see her. Unwilling to become a burden to the hero, she leaves and joins her Russian friends. She becomes an entertainer. But she is constantly pursued by customs men. She is frantic and agrees to marry the Russian. The day of her marriage she hears that the hero had been injured. She rushes to his home and the hero's fiancée telephones the police, telling them where they can find her. She escapes again but eventually she gives herself up. She is put aboard the steamer to be sent back to Scotland. The hero, recovered from his accident, finds out about it and rushes to the ship. He joins her and tells her the trip will be their honeymoon.

The plot was adapted from the story by Guy Bolton. It was directed by David Butler. In the cast are Raoul Roulien, Lawrence O'Sullivan, Manya Roberti, Virginia Cherrill, and others. The talk is clear.

Suitable for children and for Sunday showing.

"Hell Divers" with Wallace Beery and Clark Gable

(MGM., January 16; running time, 1 hr. 51 min.)

Although the story is appealing, what will interest picture-goers mostly is the naval aviation scenes, which the average civilian does not see very often. Since the picture has been produced with the co-operation of the aviation branch of the United States Navy, the details are accurate; and so is the action. Much of the action is thrilling in the extreme. One of the thrilling scenes is where two of the planes are shown in collision in midair; one of the officers is so injured that his right arm had to be amputated. But the most thrilling is that which shows the hero, a gunner, flying the aeroplane and reaching the ship Saratoga: during target practice, the wings of one of the planes had broken and fell into the sea. Gable, who was one of the crew, jumps in his parachute and lands near a rock, breaking his leg. Conrad Nagel, who flew another ship, with Beery as his gunner, notices the wreck and grounds in an effort to save Gable. In landing, he is injured dangerously. But Beery escapes uninjured. The Commander of the fleet kept for days planes searching for them unsuccessfully. He receives orders to proceed to Nicaragua and is compelled to give up the search. The stranded party had a radio and could receive but not send messages. When told by Gable that the search had been given up, Beery decides to fly the plane even though he did know how to do it. Gable tries to dissuade him but, with Nagel in a serious condition and with Gable with a broken leg, Beery decides to risk it. He ties the two men on the wings and takes off. By aid of the receiving set, Gable is able to help Beery find the position of the Saratoga and to reach it. But in landing, he wrecks the plane. He is killed, but Gable and Nagel escape. These scenes are thrilling in the extreme.

All through the picture Beery is shown as a "privileged" character; although he frequently breaks the regulations, his commander forgives him.

The plot has been founded on a story by Lieutenant Frank Wead. The direction is by George Hill. Dorothy Jordan, Marjorie Rambeau, Marie Prevost, John Miljon, Alan Roscoe, Frank Conroy and others are in the cast. The

direction and acting are excellent. The talk is clear.

It is chiefly a man's picture. Good for children; not objectionable for Sunday showing.

"Nice Women" with Sidney Fox

(Universal, December 5; time, 69 minutes)

A charming picture. Most of the amusement is caused by Miss Fox's acting; though she is supposed to be a mere child, she acts as if she were sophisticated. There is comedy, of the light kind, interspersed all through the picture; and there is some pathos, too, this being caused by the fact that the heroine's sister, (Francis Dee,) though she loves a young man of poor circumstances, is being forced by her fortune-hunting mother to marry a wealthy man (Allan Mowbray), employer of her father. The scenes that show Sidney Fox, who is secretly in love with Mowbray, daringly planning to spoil the marriage of her sister with Mowbray, eventually bringing about her own marriage to him, are mirth-provoking.

Allan Mowbray, a wealthy man, is in love with Francis Dee, whose father he employs. But Francis Dee does not love him, for she loves Russell Gleason, but is compelled to accede to the wishes of her mother, who, in such a marriage, saw the recouping of the family fortune. Sidney Fox knows that her sister does not love Mowbray, and since she loves him herself she plans to spoil the marriage and so bring things about that Mowbray will get on to himself that she loves him and make him propose to her. Mowbray invites the family to dinner at his house and, thinking that Gleason and Fox were lovers and had quarrelled, invites also Gleason with the hope that he will be able to patch up things for them. But at the dinner Gleason tells Mowbray frankly that Dee and he had loved each other and that they would have been married but for the desire of Dee's mother to see Dee marry a wealthy man. Mowbray is man enough to take his defeat in love manly; he makes Gleason a present of five thousand dollars and sends the two on their honeymoon. That night Mowbray's former flame calls on him. Sidney Fox, too, calls on him, to offer herself to him because of his disappointment with a member of her family. Mowbray takes her statement as one coming from a child and does nothing about it. Miss Fox, then, tells him boldly that she loves him. Since she was a charming girl, Mowbray takes her in his arms and kisses her, agreeing to marry her. Carmel Myers, when she heard and saw what went on, comes out of her hiding and, taking her things, goes home, determined to forget Mowbray.

The plot has been founded on the play by William A. Grew; it was directed by Edwin H. Knopf. The direction and acting are excellent. The talk is clear.

Hardly suitable for children or for Sunday showing, even though the situations have been handled delicately.

"Under Eighteen" with Marian Marsh

(Warner Bros., Jan. 2; running time, 78 min.)

A fair picture. It contains nothing novel; the same story has been told many times. It is that of the poor girl, who is engaged to a poor but proud young man, and who, tired of her surroundings, attempts to better herself by tacking herself to a wealthy man. This heroine, however, arouses some sympathy because of her desire to help not only herself but her family. She makes a frantic effort to get money so as to help her sister obtain a divorce because of the brutal treatment she had received from her husband, who refused to work. Her fiancé, (hero) a young delivery clerk, is righteous and smug. He refuses to lend her the money when he learns what she wants it for. And so she is forced to go to a wealthy man, famous for his affairs with women, to ask for a loan. The hero follows her there and without waiting for explanations accuses her of being indecent. He strikes the man and leaves. The heroine is angry at him for the man had acted as a benefactor towards her and had not mistreated her. She becomes frantic, however, when the man faints and does not recover quickly. The police are called and she is questioned. She escapes in order to warn him. He is horrified and claims that the blow was too light to hurt the man. But their fears are put at rest when the wealthy man's butler calls at her home and tells her that his employer had fully recovered, that it had been due to something he had eaten and not to the blow, and that he gladly sends her the money she needed. Her joy is complete when she learns her sister and brother-in-law are reconciled. She promises to marry the hero.

The plot was adapted from the story by Maude Fulton and Charles Kenyon. It was directed by Archie Mayo. In the cast are Regis Toomey, Warren William, Anita Page, Emma Dunn, Norman Foster, and others. The talk is clear.

Is hardly suitable for children or for Sunday showing.

"Manhattan Parade" with Winnie Lightner*(Warner Bros., Jan. 16; running time, 76 min.)*

Moderately amusing in part, but tiresome on the whole. Most of the comedy is caused by the bickering between two partners, and the ravings of a maniacal stage director. The story is disconnected and one has the feeling of having been left stranded at the end, for nothing is shown of the outcome of the heroine's business, or what becomes of her. It is done in all technicolor. The color is poor. At times the characters appear to have green complexions. The most enjoyable moments are those in which the heroine's small son appears; he is clever and amusing:—

The heroine works hard in the costuming business she and her husband built up, and she has very little time to give to her child. Her husband insists that she is to stay home and not to come to the office any longer. His reasons are purely selfish for he is carrying on an affair with her secretary. The business goes from bad to worse, of which the heroine does not know. Her husband takes a sudden trip to England, taking all the available cash in the business. The heroine realizes that she had been duped and determines to go back to the business and build it up again. Things look discouraging until she hits upon a plan of interesting two producers, who are partners, in staging an art spectacle under the direction of a Russian who claims to be a genius but who in reality is a maniac. He orders thousands of costumes and things look bright again. But her husband comes home and demands the business. Under threat of having him prosecuted for having run off with a young girl, he leaves. At the end of the artistic venture the two producers are broke and resume their cheese business.

The plot was adapted from a story by Samuel Shipman. It was directed by Lloyd Bacon. In the cast are Charles Butterworth, Walter Miller, Joe Smith, Charles Dale, Greta Grandstedt, Dickie Moore, Luis Alberni, and others. The talk is clear.

Some of the humor is rough, making it unsuitable for children or for Sunday showing.

"Explorers of the World"*(Dist. by Raspin Prod. Inc., 122 East 42 nd. Street, Room 808, N. Y. City; running time, 83 min.)*

An entertaining travel picture. However, aside from the fact that the spectator is taken on not one but several expeditions, the material shown, with the exception of the closing scenes, does not present any novelties, for most of it has already been seen in other travelogues.

The featured explorers are well known members of the Explorers Club and some of them are connected with the Museum of Natural History of New York. The picture opens at a banquet at which this group are guests. After being introduced by a master of ceremonies, each gives an illustrated talk on the particular expedition he was connected with.

The first speaker is Harold McCracken. He takes the spectator on his Siberian-Artic expedition. The object of this expedition was to collect mummies of the Stone Age. There are shown scenes of Eskimos, pictures of wild birds and finally the capture of an immense walrus.

Next is shown Gene Lamb on his expedition to Tibet, Borneo and the Island of Bali. Here one sees them capturing monkeys, by setting traps in coconuts, and a leopard. There are shown also scenes of oriental life.

Then James L. Clark lectures about his African expedition. There are some excellent scenes of elephants, lions and zebras, and finally a battle between a lion and an eland. This animal puts up a terrific fight but the lion finally wins.

Then comes Lt. Com. J. R. Stenhouse, who is shown on his imperial Trans-Antarctic expedition. Lawrence M. Gould, who was second in command of the Byrd Antarctic expedition, tells of some of his experiences. This is not illustrated.

Finally Harold Noice gives an illustrated lecture on the Tariano Indians in Northwestern Brazil. This is extremely interesting, for it shows the Indians in their daily life, including their ceremonies and dances.

It is suitable for children and for Sunday showing.

"Husband's Holiday" with Clive Brook*(Paramount, Dec. 19; running time, 66 min.)*

A fair marital drama. The trouble with it is that the hero does not arouse any sympathy, for although he has a charming wife and two children he becomes involved with another woman, and never seems to make up his mind which one he really loves. It is not until he hears that his wife is willing to divorce him so as to marry, as he thinks, another man that he knows it is her he loves. Every one of the characters become sacrificial towards the end. The heroine, who did not

believe in divorce, and who was unwilling to divorce the hero, changes her mind when she learns of how much her own sister suffers, because she is in love with a married man whose wife will not divorce him. The hero, even though he loves the heroine, is willing to marry his mistress after her attempt to commit suicide. The mistress, realizing that the hero loves his wife, sends him back to her.

There is some comedy relief caused by the hen-pecking of Charles Ruggles; between his wife and mother-in-law, he has no peace.

The plot was adapted from the stage play "The Marriage Bed" by Ernest Pascal. It was directed by Robert Milton. In the cast are Vivienne Osborne, Juliette Compton, Harry Bannister, Dorothy Tree, Adrienne Ames, Charles Winniger, Leni Stengel, and others. The talk is clear.

Unsuitable for children or for Sunday showing.

"Peach O'Reno" with Wheeler and Woolsey*(RKO., Jan. 1; running time, 63 min.)*

Entertaining. It is done in the regular Wheeler and Woolsey breezy manner. It is a humorous satire on Reno and divorces. Occasionally the humor becomes rough. Some of the funniest situations are those in which Bert Wheeler is dressed as a woman. He does this for two reasons: one is, because he is being sought by an enraged husband for whose wife he had procured a divorce; the other, to appear as a correspondent in order that his client may be seen in the company of a woman and so procure his divorce.

Wheeler and Woolsey, as divorce lawyers, do not hesitate to represent both sides in divorce cases, as long as they are not found out. They are enterprising also. During the day, their offices are used to conduct the law business, and in the evening the offices are converted into a cafe and gambling establishment.

There is much humor in the court room scenes where Wheeler and Woolsey are conducting a divorce trial. Everybody, including lawyers and strangers, object to everything that is asked. The two people seeking a divorce suddenly recall how they loved each other years before and decide they don't want a divorce; they become reconciled. This pleases their two daughters. The two lawyers and the two daughters become united.

The plot was adapted from a story by Tim Whelan. It was directed by William A. Seiter. In the cast are Dorothy Lee, Joseph Cawthorn, Cora Witherspoon, Zelma O'Neil, Sam Hardy and others. The talk is clear.

Not suitable for children or for Sunday showing.

"Oklahoma Jim" with Bill Cody*(Monogram, Dec. 22; running time, 54 min.)*

An old-fashioned slow moving Western. The story is not very plausible and there is little action. The hero is a professional gambler, and although he does not do anything that is wrong yet there is little that he does to win the sympathy of the audience. One feels some sympathy with the heroine, however, for the villain tries to dupe her out of her rightful ownership of the trading post. There is some suspense towards the end when the hero is forced to confront the Indians as one of two men suspected of having betrayed an Indian girl:—

The hero is a professional gambler, working for the villain. The two men are out riding and come upon an Indian celebration of a marriage. The young bride-to-be, upon seeing the men, refuses to go through with the ceremony and her father demands the name of the white man responsible for her shame. She refuses to divulge it and she is forced by her father to kill herself. The two men ride on. The villain claims ownership of the trading post, and is about to sell it for a large sum of money, when the heroine arrives from Boston. She is the niece of the former owner who had died and the store rightfully belongs to her. She is terrified at the crude manner of living and permits the villain to talk her into selling the business to him for a small sum. The hero is interested in the girl and tells her she had been robbed. He takes the check away from her and rushes to the villain's office, only to find that he had killed his scheming partner. The Indians, in the meantime, demanded the guilty white man or else they would start trouble. They know it is either the villain or the hero and through a ruse they are able to learn it is the villain. The authorities give him up to them in order to avoid a war. The heroine consents to remain and run her business, and she and the hero are united.

The plot was adapted from the story by Harry Fraser and directed by him. In the cast are Andy Shuford, William Desmond, Franklyn Farnum, Marion Burns, and others. The talk is clear.

Suitable for children and for Sunday showing.

now is your time to join up, pay your dues (the lowest of any organization in your country) and help in this work. You are either for us or against us, and if you don't help, you are against us. Help means financially and continuous letter writing.

"The situation is critical and will continue so until Congress adjourns. Even if they pass the tax bills you will still need organization to work for the eventual repeal. Cut out the petty politics, cut out the 'crabbing,' snap out of your indifference, write those letters today and send in your dues if you expect us to function as we should to protect your interests.

"Even if we work hard and all work together there is still the chance that we may lose but we can go down fighting and not like a bunch of cringing cowards. If you just don't care, that's different. Some of you have always 'let George do it' and George can't do this job. Its too big for him. You will have to help. Unless you are a member shortly after you get this letter, we won't bother you again. But don't cry around and 'beef' later and blame anyone else for your troubles which your supreme and continued indifference will bring upon you. Get busy now!"

I hope that these words will sink deep into the mind of every exhibitor, not only in Indiana but in every other state, so that no one may again feel that money paid to the organization is money wasted. Let every one of you—you who believe in organization and you who do not—realize that every dollar paid to it brings you back at least one hundred dollars' worth of protection. Do not blame any one or anything for not being a member, or if a member for not paying your dues; perhaps you ask too much of your leaders. And there is a limit to what these can do even under favorable circumstances. After all, they are not paid for what they are doing for you. The least, then, you can do is to pay your dues regularly.

Sit down and write a check for a year's dues at once! If organization was ever needed, it is needed now, for in addition to the Federal Government almost every state is figuring on taxing theatre tickets. Three years ago you might have stood such a burden; money was plentiful then and one dime more for a moving picture ticket did not make much difference to the majority of the picture-goers. Today conditions are different; a dime now is what a dollar was three years ago. Stint yourself now and pay thousands of dollars in taxes later on. Bear in mind this: When taxes are considered by legislators, every business brings pressure to escape taxation, or to get the lightest taxation possible. Woe be to the industries that are not represented at the capitals; they get the heaviest taxes. So unless you send representatives to look after your interests, you will get the surprise of your life.

But it costs money to send representatives to the state capitals and to carry on other promotional work. That is why you should send your check at once. Let your check go to your organization leaders with a New Year's greetings. It is the best greetings you could ever make to them for the efforts they unselfishly exert for the protection of the interests of all. You should also make a resolution to put your contributions to your organization on your yearly budget, because such expense is just as necessary as buying film; it will be one of the best New Year resolutions you could make.

Just remember the cost of indifference to the Connecticut exhibitors and you will not go wrong.

HAYS' "POLITICAL PRESTIGE" BUBBLE PRICKED

Up to the time Secretary Mellon made his announcement proposing a tax on all amusement tickets of higher price than ten cents, we all thought that the Government, when it came to taxing the different industries for the purpose of raising the revenue necessary to cover the deficit of the budget with, would give some consideration to the moving picture industry because of the services Will H. Hays has rendered to the Republican party in general and to President Hoover in particular during the last presidential campaign and at other times. But it failed to give Mr. Hays even a tumble, thus proving beyond any doubt that the common talk about his prestige in Washington was nothing but a bubble, pricked by Mr. Mellon's announcement; it seems as if the Government does not know whether such a person as Will H. Hays inhabits this globe.

Let me mention some of the services Mr. Hays rendered. During the last presidential campaign he was accused of keeping in his office three of Mr. Hoover's campaign managers. The newsweeklies shown at producer theatres contained an average of five Hoover scenes to one of his opponent's. Mr. Hays had Mr. Hoover photographed delivering his Palo Alto speech, recording it by a sound appara-

tus, before Mr. Hoover left for California so that it was included in the newsweeklies the day after the speech was delivered at Palo Alto.

These are only a few of the known services Mr. Hays rendered to Mr. Hoover and to the Republican party. There are, no doubt, numerous others, unknown to the writer by reason of the fact that arrangements for them was done by Mr. Hays in his visits to the heads of the Republican party in Washington and in New York. And yet every one of such services has been forgotten by them when it came to paying back part of the debt they owe to the moving picture industry.

In recording these facts, I am not prompted by partisan political considerations. To me, there should not be Democrat exhibitors, or Republican exhibitors; there should be only exhibitors, endorsing the candidate who promises to stand by the motion picture industry when the motion picture industry needs him. And the Republican candidates as well as the Republican party seem to have failed the industry in this instance.

Perhaps we have placed too much faith on his political ability to serve the motion picture industry, for this is not the only instance where he has failed. Take the case of the New York State censorship law, which costs the producers considerable treasure each year: Although the legislature has been Republican for years, Will H. Hays, the ex-generalissimo of the Republican party, reputed to have a great influence among Republicans everywhere, has not been able to kill it, even though he has rendered services, at different times, also to the Republicans of this State. The nearest he came to having it killed was during the Smith administration, several years ago, when he succeeded in introducing a compromise bill. And do you know what that bill was to do? It would punish with imprisonment and with the padlocking of his theatre any exhibitor who would show a picture that violated the law. But the exhibitors of this State revolted and used their influence to have it killed. And it is a good thing they did so, otherwise, with the pictures the Hays men have been producing and selling to the exhibitors since that time, every one of the New York State exhibitors would have been in jail and would have had his theatre padlocked.

It takes nerve to have such a bill introduced; and Mr. Hays seemed to have had an abundance of it at that time.

I hope that, after the last demonstration of the Hays political bankruptcy at Washington, the independent theatre owners will no longer look to Mr. Hays as a political Messiah. He cannot do anything for the moving picture industry. In fact, he can do more harm than good, for there is hardly a Congressman but knows of the salary he receives for what he does, and not one but resents the intercessions of a highly paid agent. The work of exempting picture theatres from taxation by the Federal Government must be done by no one else but you.

THE NUMBER OF PICTURES THAT WILL BE DELIVERED ON THE 1931-32 CONTRACTS UNKNOWN

I have been asked by many exhibitors to tell them how many pictures will be made by the producers the current season; they want this information to determine the number of pictures they are short of so that they may buy the additional number they need.

There is no way by which either I or any one else can tell you how many pictures each producer will make this year; not at least as far as some of the big companies are concerned, for their finances are in such a deplorable state that the executives of these companies themselves are unable to tell in advance how many they will make.

The failure of some producers to deliver the number of pictures they promised will have a serious effect upon you this year more than in any other year, for this reason: In the past, when they sold you, for example, ten pictures and delivered only seven, the average price per picture was higher than the average you figured, for the reason that, the pictures they eliminated were of the lowest price. This year, not only the quality will suffer, but also the average price will come still higher, because the number of pictures they will eliminate may be greater in proportion.

Just to give you an idea how the "trick" works let me present a concrete example: Suppose you bought ten pictures at an average price of fifty dollars, or five hundred dollars in all. Because you gave them the right to allocate the prices, they allocated them, for instance, as follows:

One picture at \$100; two at \$75; four at \$50; one at \$20, and two at \$15. The total price is still \$500. But suppose they eliminated the three pictures of the lowest classification, delivering only seven; the price of the seven pictures is \$450; the average cost, however, not \$50, but \$64.27.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XIV

SATURDAY, JANUARY 2, 1932

No. 1

(Semi-Annual Index—Second Half of 1931)

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Yellow Ticket, The—Fox (82 min.)	187
Young as You Feel—Fox (78 min.)	123

RELEASE SCHEDULES FOR FEATURES

Columbia Features

(729 Seventh Ave., New York, N. Y.)

2014 The Guilty Generation—Cummings-Carrillo	Nov. 23
2024 The Deceiver (Unwanted)—Sebastian	Dec. 1
2405 Ridin' for Justice—Buck Jones (5,701 ft.)	Dec. 10
2021 The Secret Witness—Collier, Jr.-Merkel	Dec. 15
2503 Fighting Marshall—Tim McCoy (5,449 ft.)	Dec. 16
2006 Maker of Men—Holt-Cromwell	Dec. 25
2015 Three Wise Girls (Blonde Baby)—Harlow	Jan. 11
2002 Forbidden—Barbara Stanwyck	Jan. 15

First National Features

(321 West 44th St., New York, N. Y.)

658 Her Majesty Love (Miami)—Marilyn Miller	Dec. 26
685 The Woman from Monte Carlo (I Spy)—Lil Dagover	Jan. 9
662 Union Depot—Douglas Fairbanks, Jr.	Jan. 23
681 Honorable Mr. Wong (The Inside Man)—Robinson	Feb. 6
652 Alias The Doctor—Richard Barthelmess	Feb. 20
672 Fireman Save My Child (The Bouncer)—Joe E. Brown	Feb. 20

Fox Features

(444 W 56th St., New York, N. Y.)

309 Bad Girl—Dunn-Eilers	Sept. 13
328 The Brat—O'Neill-Dinehart	Sept. 20
320 The Spider (The Midnight Cruise)—Lowe	Sept. 27
326 Wicked—Elissa Landi—V. McLaglen	Oct. 4
322 Skyline—Meighan-Albright	Oct. 11
332 Riders of the Purple Sage—O'Brien	Oct. 18
317 Sob Sister—Dunn-Watkins-Gombell	Oct. 25
306 The Cisco Kid (Silver City)—Baxter	Nov. 1
331 Heartbreak (Son-in-Law)—Chas. Farrell	Nov. 8
307 The Yellow Ticket—Landi-Barrymore	Nov. 15
314 Ambassador Bill (Amb. from U.S.)—Rogers	Nov. 22
308 Over the Hill—Marsh-Dunn-Eilers	Nov. 29
325 Surrender—Baxter-Hyams-Kirkland	Dec. 6
321 Good Sport (Cheating)—Watkins-Boles	Dec. 13
302 Delicious—Gaynor-Farrell-Brendel	Dec. 27
333 Rainbow Trail—O'Brien-Gombell	Jan. 3
323 Stepping Sisters (Alimony Queens)	Jan. 10
311 Dance Team (Ticket to Hell)—Dunn-Eilers	Jan. 17
324 Charlie Chan's Chance—Oland-Kirkwood	Jan. 24
No release set for	Jan. 31
Silent Witness—Lionel Atwill	Feb. 7

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

105 This Modern Age (This Modern World)	Aug. 29
152 Sidewalks of New York—Keaton	Sept. 26
104 The New Wallingford—Haines-Hyams	Oct. 3
127 Susan Lennox—Garbo-Gable	Oct. 10
155 The Sin of Madelon Claudet (Lullaby)	Oct. 24
125 Mata Hari—Garbo-Novarro-Stone	Dec. 26

(End of 1930-31 Season)

Beginning of 1931-32 Season

221 Pardon Us—Laurel-Hardy	Aug. 15
238 Guilty Hands—Barrymore-Francis	Aug. 22
242 The Squaw Man—Baxter-Velez	Sept. 5
213 The Phantom of Paris (Cheri Bibi)	Sept. 12
No release set for	Sept. 19
No release set for	Oct. 17
230 The Cuban Love Song—Tibbett-Velez	Oct. 31
222 The Guardsman—Lunt-Fontanne	Nov. 7
236 Flying High—Lahr-Greenwood-O'Brien	Nov. 14
207 Possessed—Joan Crawford-Clark Gable	Nov. 21
214 West of Broadway—Gilbert-Moran	Nov. 28
201 The Champ—Wallace Beery-J. Cooper	Dec. 5
228 Private Lives—Shearer-Montgomery	Dec. 12
250 The Big Parade—Gilbert (reissue)	Dec. 19
249 Ben Hur—Novarro (reissue)	Jan. 2
No release set for	Jan. 9
202 Hell Divers—Berry-Gable-Jordan	Jan. 16
223 Courage—Robert Montgomery	Jan. 23
244 Freaks—Ford-Hyams (Marquee No. 1)	Jan. 30
219 Her Cardboard Lover—Keaton-Durante	Feb. 6

Paramount Features

(Paramount Building, New York, N. Y.)

3122 The Cheat—Bankhead-Pichel	Nov. 28
3123 The False Madonna—Francis-Boyd (6062 ft.)	Dec. 5
3124 Working Girls—Lukas-Rogers (6912 ft.)	Dec. 12
3125 Husband's Holiday—Brook-Osborne	Dec. 19
3126 Ladies of the Big House—Sidney (6948 ft.)	Dec. 26
3127 Sooky—Cooper-Coogan-Searl	Dec. 26
Dr. Jekyll and Mr. Hyde—March (8863 ft.)	Jan. 2
This Reckless Age—Shannon-Rogers	Jan. 9
Two Kinds of Women—Hopkins-Holmes	Jan. 16
The Man I Killed—Holmes-Douglas-Pitts	Jan. 23
No One Man—Lombard-Lukas-Cortez	Jan. 30

RKO Features

(160 Broadway, New York, N. Y.)

2103 Are These Our Children—Linden-Mercer	Nov. 14
2107 Peach O'Reno—Wheeler-Woolsey-Lee	Jan. 1
2119 Men of Chance—Astor-Cortez-Halliday	Jan. 8

RKO Pathe Features

(35 West 45th St., New York, N. Y.)

2101 Common Law—Bennett-McCrea	July 24
2151 Sweepstakes (Whoop-De-Do-Kid)—Quillan	Aug. 7
2121 A Woman of Experience—Twelvetrees	Aug. 7
2142 The Big Gamble—Bill Boyd	Sept. 4
2201 Sundown Trail—Tom Keene	Sept. 11
2131 Rebound—Ina Claire-Robert Ames	Sept. 18
2111 Devotion—Ann Harding	Sept. 25
2122 Bad Company—Helen Twelvetrees	Oct. 2
2152 The Tip-Off—Quillan-Armstrong	Oct. 16
2202 Freighters of Destiny—Tom Keene (re.)	Oct. 30
2141 Suicide Fleet—Boyd-Armstrong	Nov. 20
2153 The Big Shot—Eddie Quillan	Dec. 18
2203 Partners—Tom Keene	Jan. 8
2112 Prestige—Ann Harding (reset)	Jan. 22
2123 Panama Flo—Twelvetrees-Armstrong	Jan. 29

Tiffany Features with Exhibition Values

(To be distributed by Sono Art-World Wide,
Paramount Building, New York, N. Y.)

8145A Left Over Ladies—Oct. 11	1,000,000
8195A Race Track—Leo Carrillo—Oct. 25	\$900,000
8191A Morals for Women—Love—Oct. 25	700,000
8207 Branded Men—Ken Maynard—Nov. 1	500,000
8210 South of Santa Fe—Steele—Nov. 15	400,000
8147A X Marks the Spot—Nov. 22	800,000
8208 The Pocatello Kid (Fighting Mad)—Ken Maynard—Dec. 6	500,000
8214 Man From Hell's Edge—Steele—Dec. 20	400,000
8209 Sunset Trail—Maynard—Jan. 3	500,000
8148A Hotel Continental—(re.)—Jan. 15	Not set

United Artists Features

(729 Seventh Ave., New York, N. Y.)

Beginning of 1931-32 Season

Street Scene—Sidney Collier, Jr.	Sept. 5
Palmy Days—Eddie Cantor	Oct. 3
The Unholy Garden—Ronald Colman	Oct. 10
Age For Love—Billy Dove	Oct. 17
Corsair—Chester Morris (reset)	Nov. 28
Scarface—Paul Muni	Nov. 28
Tonight or Never—Gloria Swanson	Dec. 12
Around the World in Eighty Minutes—Fairbanks	Dec. 12
Arrowsmith—Ronald Colman-Helen Hayes	Dec. 26
The Struggle—Skelly-Johann (reset)	Jan. 9
Cock of the Air—Billie Dove (reset)	Jan. 23
Sky Devils	Feb. 6

Universal Features

(730 Fifth Avenue, New York, N. Y.)

A4008 Spirit of Notre Dame—Lew Ayres	Oct. 13
A4010 Reckless Living (Twenty Grand)	Oct. 20
A4022 Lasca of the Rio Grande—Carrillo	Nov. 2
A4003 Frankenstein—Clive-Clarke-Boles	Nov. 21
A4015 A House Divided (Heart and Hand)— Huston (6323 ft.)	Nov. 28
A4026 Nice Women—Fox-Dee (5995 ft.)	Dec. 5
A4006 Heaven on Earth—Lew Ayres	Dec. 12
A4051 The Last Ride—Revier (Whirlwind)	Dec. 28
A4025 The Unexpected Father (5636 ft.)	Jan. 3
A4020 Michael and Mary (Bullet Proof)	Jan. 31
A4017 Law and Order (Derailed)—Huston (re.)	Feb. 7

Warner Bros. Features

(321 West 44th St., New York, N. Y.)

374 Expensive Women—Dolores Costello	Oct. 24
351 Mad Genius—John Barrymore	Nov. 7
366 Blonde Crazy (Larceny Lane)—Cagney (r)	Nov. 14
360 Under Eighteen (Society Lane)—Marsh (r)	Jan. 2
378 Manhattan Parade—Lightner	Jan. 16
354 High Pressure—William Powell	Jan. 30
382 Taxi (The Man In the Case)—Cagney (r)	Feb. 6

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

23 Spider and Fly—Disney (cart.) (7½ min.)	Oct. 16
24 Fox Hunt—Disney (cart.) (6½ min.)	Nov. 18
25 Ugly Duckling—Disney (cart.) (7 min.)	Dec. 16
(More to come on 1930-31 Season)	
3 Sunday Clothes—Scrapps (cart.) (6½ min.)	Sept. 15
3 Curiosity Series C227 (travel.) (10½ min.)	Sept. 30
4 Curiosity Series C228 (travel.) (10 min.)	Sept. 30
1 Air Attack—Football Thrills (10½ min.)	Sept. 30
2 Behind the Line—Football Thrills (9½ min.)	Sept. 30

3 Backfield Strategy—Football Thrills (10½ m.)	Sept. 30
4 Military Tactics—Football Thrills (9 min.)	Sept. 30
5 Nerve Wreckers—Football Thrills (9½ min.)	Sept. 30
6 Precision—Football Thrills (9 min.)	Sept. 30
3 Barnyard Broadcast—M. Mouse (cart.) (8 m.)	Oct. 9
3 Laughing with Medbury in Death Valley— (travelogue) (11 min.)	Oct. 12
1 Snapshots (Series 11) (Holly. topics) (9 min.)	Oct. 12
3 Monkey Doodles—Monkeyshines (7 min.)	Oct. 12
1 Bars and Stripes—K. Kat (cart.) (7 min.)	Oct. 14
4 Dog Snatcher—Scrappys (cart.)	Oct. 15
2 Blonde Pressure—Buzzell (10½ min.)	Oct. 16
3 Soldiers of Misfortune—Buzzell (10½ min.)	Oct. 26
2 Hashhouse Blues—K. Kat (cartoon)	Nov. 2
2 Snapshots (Hollywood topics) (9½ min.)	Nov. 4
4 Beach Party—M. Mouse (cartoon)	Nov. 4
3 Snapshots (Hollywood topics) (10½ min.)	Nov. 12
4 Jazbo Singer—Monkeyshines (reset)	Nov. 13
4 Laughing with Medbury in Borneo— (travelogue) (10 min.)	Nov. 13
6 Showing Off—Scrappys (cart.) (6½ min.)	Nov. 16
3 Restless Sax—K. Kat (cart.) (6 min.)	Dec. 1
5 Mickey Cuts Up—M. Mouse (7 min.)	Dec. 2
5 Curiosity Series C229 (travel.) (9½ min.)	Dec. 3
6 Mickey's Orphans—M. Mouse (cart.) (7 min.)	Dec. 9
4 She Served Him Right—Buzzell (10½ min.)	Dec. 10
4 Snapshots (Holly. topics) (9½ min.)	Dec. 14

Educational—One Reel

(Paramount Bldg., New York, N. Y.)

2732 Blues—T. Toons (cartoon) (6 min.)	June 28
2733 By the Sea—T. Toons (cartoon) (6 min.)	July 12
2741 Money Makers of Manhattan—H. Podge (9m)	July 19
2734 Her First Egg—T. Toons (cart.) (6 min.)	July 26
2735 Jazz Mad—T. Toons (cart.) (5½ min.)	Aug. 9
2743 Vagabond Melodies—H. Podge (10 min.)	Aug. 16
2777 The Double Cross—Burns Det. (11m.) reset	Aug. 16
2778 Foiled—Burns Detective (reset)	Aug. 20
2744 Highlights of Travel—H. Podge (10 min.)	Sept. 13

(End of 1930-31 Season)

Not Yet Titled—Burns Detective	Oct. 25
2857 The Black Spider—T. Toon (6 min.)	Nov. 1
2779 The Anthony Case—Burns Detective	Nov. 8
2904 Wrestling Swordfish—Cannibals of the Deep (8 min.)	Nov. 8
2858 China—T. Toon (6 min.)	Nov. 15
2917 Canine Capers—Sports Review (9 min.)	Nov. 15
2791 Peasant's Paradise—Rom. journey (10 m.)	Nov. 15
2859 The Lorelei—T. Toons	Nov. 29
2881 Idle Roomers—Cameo comedy (9 min.)	Nov. 29
2792 Across the Sea—Rom. Journey (10 m) (re)	Dec. 13
2860 Summertime—Terry-Toon	Dec. 13
2918 He-Man Hockey—Sports Review	Dec. 20
2909 The Veldt—Hodge Podge	Dec. 20
2860 Summertime—Terry-Toon	Dec. 13
2882 Smart Work—Cameo Comedy	Dec. 27
2862 The Villain's Curse—Terry-Toon	Jan. 10
2793 Road to Romance—Romantic journey	Jan. 17

Educational—Two Reels

2809 One More Chance—Sennett Feat. (21 min.)	Nov. 15
2835 Once a Hero—Mermaid com. (19 min.)	Nov. 22
2815 All American Kickback—Sennett com.	Nov. 29
2847 Torchy Passes the Buck—Torchy com.	Dec. 6
2802 Half Holiday—Clyde comedy	Dec. 13
2816 Pottsville Palooka—Sennett comedy	Dec. 27
2828 For the Love of Fanny—Vanity comedy	Dec. 27
2842 Moonlight and Cactus—Ideal comedy	Jan. 10
2811 Dream House—Sennett Featurette	Jan. 17

Fox—One Reel

20 Paris Nights (10½ min.)	Dec. 20
21 Fires of Vulcan (9 min.)	Dec. 27
22 Is Stamboul to Bagdad (Stamboul to Bagdad) (10½ min.)	Jan. 3
23 With the Foreign Legion (Foreign Legion) (Back to Erin) (10½ min.)	Jan. 10
24 Spreewald Folk (City of the Clouds) (10 m.)	Jan. 17
25 Over the Yukon Trail (In Old Mexico) (9½ m.)	Jan. 24

Metro-Goldwyn-Mayer—One Reel

L-573 Nanny—Harry Lauder (8 min.)	Nov. 14
F-523 Not Yet Titled—Flip the Frog	Nov. 21
P-564 Piscatorial Pleasures—Fisherman's Paradise (9 min.)	Nov. 28
T-504 Bali, The Island Paradise—Fitzpatrick Traveltalks (9½ min.)	Dec. 5
S-546 Whippet Racing—Sport Cham. (8½ min.)	Dec. 12

L-574 I Love a Lassie—Harry Lauder (8 min.)...Dec. 19
 F-524 Not Yet Titled—Flip the FrogDec. 26
 P-565 Not Yet Titled—Fisherman's Paradise.....Jan. 2
 T-505 Ireland, the Melody Isle—Fitzpatrick Trav...Jan. 9
 S-547 A Lesson in Golf—Sport Cham. (9½ min.)...Jan. 16
 F-525 Not Yet Titled—Flip the FrogJan. 23

Metro-Goldwyn-Mayer—Two Reels

C-412 One Good Turn—Laurel-Hardy (20½ m.)...Oct. 31
 C-423 What a Bozo—C. Chase com. (20½ min.)...Nov. 7
 C-453 War Mamas—Pitts-Todd (20½ min.)...Nov. 14
 C-433 Dogs in Dogs—Our Gang com. (20½ m.)...Nov. 21
 K-403 Trader Hound—Dogville com. (15½ m.)...Nov. 28
 C-443 The Kick Off—Boy Friend com. (20½ m.)...Dec. 5
 C-413 Beau Hunks—Laurel-Hardy (39½ min.)...Dec. 12
 C-424 Hasty Marriage—C. Chase com. (20½ m.)...Dec. 19
 C-554 On the Loose—Pitts-Todd (20½ min.)...Dec. 26
 C-434 Readin' and Writin'—Our Gang (21 m.)...Jan. 2
 C-444 Not Yet Titled—Boy Friend com.....Jan. 10

Paramount—One Reel

A1-20 Backyard Follies—Haig Trio (10½ min.)...Dec. 12
 T1-6 Dizzy Red Riding Hood—Talkartoon (6 m.)...Dec. 12
 A1-21 Taxi Tangle—Jack Benny (10½ min.)...Dec. 19
 A1-30 Musical Justice—Rudy Vallee (11 min.)...Dec. 26
 SC1-8 Russian Lullaby—Street Singer (9 min.)...Dec. 26
 P1-5 Paramount Pictorial No. 5 (8½ min.)...Dec. 26
 A1-23 Screen Souvenirs No. 6 (9½ min.)...Jan. 2
 T1-7 Any Rags—Talkartoon (5½ min.)...Jan. 2
 A1-24 Close Harmony—Boswell Sisters (8½ m.)...Jan. 9
 SC1-9 Sweet Jenny Lee—Screen song (6 min.)...Jan. 9
 A1-25 Oh My Operation—Burns and Allen (10½ m.)...Jan. 16
 T1-8 Boop-Oop-A-Doop—Talkartoon (8½ m.)...Jan. 16

Paramount—Two Reels

AA1-12 Out of Bounds—Billy House (18½ m.) Nov. 14
 AA1-13 Where East Meets West—Smith & Dale...Nov. 28
 AA1-14 The Unemployed Ghost—T. Howard (20 min.) rDec. 19
 AA1-15 Pretty Puppies (Twenty Horses)—Ford Sterling (19 min.) (reset)Jan. 9
 AA1-16 A Put Up Job (Summer Daze) (19m) r...Jan. 23

RKO—One Reel

2801 Stung—Novelty No. 1.....Nov. 15
 2802 Ether Talks—Novelty No. 2 (10½ min.)...Dec. 12
 2705 A Swiss Trick—Tom and Jerry c. (7 min.)...Dec. 19
 2803 Double Decoy—Novelty No. 3 (11 min.)...Dec. 26
 2804 Endurance Flight—Novelty No. 4.....Jan. 23

RKO—Two Reels

2205 A Melon Drama—Bway Headliner (20 m.)...Nov. 6
 2602 Mickey's Helping Hand—M. McGuire (18m) Dec. 19
 2303 Many a Slip—Chic Sale com. (19 min.)...Dec. 19
 2601 Mickey's Sideline—M. McGuire (19 min.)...Dec. 26
 2903 Swift Justice—Nick Harris com. (21 min.)...Jan. 2
 2503 Big Dame Hunting—Ned Sparks c. (20½ m.)...Jan. 16

Tiffany—One Reel

(To be distributed through Educational Pictures, Paramount Building, New York, N. Y.)

8557 Voice of HollywoodOct. 11
 8558 Voice of HollywoodOct. 25
 8559 Voice of Hollywood (reset)Dec. 6
 8560 Voice of Hollywood (reset)Dec. 20
 8561 Voice of HollywoodJan. 3
 8562 Voice of HollywoodJan. 17

Tiffany—Two Reels

8597 Skippy—Chimp comedy (18 min.)...Nov. 8
 8598 My Children—Chimp comedyDec. 20
 8599 Broadcasting—Chimp comedyJan. 31

Universal—One Reel

B3221 The Hunter—Oswald cart. (reset).....Oct. 12
 B3222 In Wonderland (The Scout)—Oswald (6½ m.) Oct. 26
 B3223 Trolley Troubles (The Hare Mail) (The Air)—Oswald cart. (5½ min.) reNov. 23
 B3224 The Hare Mail (The Fisherman)—Oswald cart. (6 min.) (reset)Nov. 30
 B3225 The Fisherman (The Clown)—Oswald (6½ m.) Dec. 7

(End of 1930-31 Season)

Beginning of 1931-32 Season

A4401 Shifts—Sports Reel (Football) (10½ m.)...Sept. 7
 A4402 Offensive System—Sports Reel (9½ m.)...Sept. 14

A4403 Famous Plays—Sports Reel (10 min.)....Sept. 21
 A4404 Backfield Plays—Sports Reel (8½ min.)...Sept. 28
 A4405 Carry On—Sports Reel (11 min.).....Oct. 5
 A4601 Strange As It Seems No. 14 (8½ min.)...Oct. 12
 A4406 (A4408) Trick Plays—Stamford Football No. 1—Sports Reel (10½ min.).....Oct. 26
 A4407 Developing a Football Team—Stamford Football No. 2—Sports Reel (9½ m.)...Nov. 2
 A4408 (A4406) Football Forty Years Ago—Stamford Football No. 3—Sports Reel (9 min.)...Nov. 9
 A4409 Soccer—Sports Reel (7½ min.).....Nov. 16
 A4602 Strange As It Seems No. 15 (8½ min.)...Nov. 16
 A4701 The Clown—Oswald cart. (6 min.).....Dec. 21
 A4410 Basket Ball No. 1—Sports Reel (6½ m.)...Dec. 21
 A4411 Basket Ball No. 2—Sports Reel (9 min.)...Dec. 28
 A4603 Strange As It Seems No. 16 (reset).....Dec. 28
 A4702 Mechanical Cow—Oswald cart. (6 min.)...Jan. 4
 A4412 Basket Ball No. 3—Sports Reel (9 min.)...Jan. 4

Universal—Two Reels

D4348 The Fire God's Vengeance—Adv. Picture (16½ min.)Nov. 9
 A4203 Sealed Lips (Alibi)—Det. Series No. 3 (17 m.) Nov. 11
 A4106 Hotter Than Haiti—Summerv'le (21½ m.)...Nov. 11
 A4301 Captured by Redskins—(Buffalo Bill Series No. 1) (17 min.)Nov. 16
 A4302 Circling Death—(Buf. Bill No. 2) 17 m.)...Nov. 23
 A4107 Models and Wives—Sidney-Murray (20m) Nov. 23
 A4303 Between Hostile Tribes—(Buf. Bill No. 3) (15 min.)Nov. 30
 A4304 The Savage Horde—(Buf. Bill No. 4) (15m) Dec. 7
 A4108 Bless the Ladies—Summerville (19 m.)....Dec. 9
 A4305 The Fatal Plunge—(Buf. Bill No. 5) (16m) Dec. 14
 A4204 House of Mystery—Det. Sr. No. 4 (15½ m.) Dec. 16
 A4306 Trapped—Buffalo Bill No. 6 (17½ min.)...Dec. 21
 A4109 Hollywood Halfbacks—Thalian com. No. 1—(18½ min.)Dec. 23
 A4307 The Unseen Killer—Buf. Bill No. 7 (16m)...Dec. 28
 A4110 Peeking in Pekin—Summerville (20½ m.)...Jan. 1
 A4308 Sentenced to Death—Buf. Bill No. 8 (20m) Jan. 4
 A4309 The Death Trap—Buf. Bill No. 9 (16½ m.)...Jan. 11
 A4111 Sold at Auction—Pollard com. (17½ m.)...Jan. 15
 A4310 A Shot from Ambush—Buf. Bill No. 10 (18m) Jan. 18
 A4205 The Red Shadow—Det. Series No. 5.....Jan. 20

Vitaphone—One Reel

5603 You Don't Know What You Are Doing (car.) Oct. 31
 5503 Sports Slants No. 3 (Husing) (10 min.)...Nov. 7
 5403 Bosko's Soda Fountain (Bosco the Soda Clerk) (Looney Tunes) (7 min.)Nov. 14
 5903 Hot-News Margie—(P. Pot com.) (17 m.)...Nov. 14
 5303 Ripley No. 3—(Ripley Queeriosities) (8 m.)...Nov. 21
 5604 Hitting the Trail for Hallelujah Land—(cartoon) (7 min.)Nov. 28
 5704 Mediterranean Byways (Around the Mediterranean) (Newman travel.) (9 min.)...Nov. 28
 5803 One Good Deed—(Juv. stories) (9m) (re)....Dec. 5
 6103 Darn Tootin'—(Mel. Master) (10 min.)...Dec. 5
 5904 High School Hooper—(P. Pot ser.) (10 m.)...Dec. 12
 5404 Bosko's Fox Hunt—Looney Tunes (7 m.)...Dec. 12
 5504 Sport Slants No. 4 (Husing) (9 min.)...Dec. 17
 5304 Ripley No. 4—(Ripley Queeriosities) (8 min.)...Dec. 26
 5605 Red Headed Baby—Mer. Melody (7 min.)...Dec. 26
 5705 Javanese Journey—(Newman travel.) (9m)...Dec. 26
 5804 Detectives—(Juvenile stories)Jan. 2
 5405 Bosko At the Zoo—(Looney Tunes) (7m.)...Jan. 9
 5905 Free and Easy—(P. Pot ser.) (8 min.)...Jan. 9
 5505 Sport Slants No. 5 (Husing)Jan. 16
 5606 Not Yet Titled—Merrie MelodiesJan. 23
 5706 Northern India—(Newman travel.) (9 m.)...Jan. 23
 5805 His Honor—(Juvenile stories)Jan. 23
 5305 Ripley No. 5—(Ripley Queeriosities)Jan. 30

Vitaphone—Two Reels

6108 Naggers Anniversary—(The Naggers)Nov. 7
 6402 Of All People—(Big Star com.) (22 min.)...Nov. 14
 6306 Footlights (Box Office Blues)—(Bway. Brev. com.) (19 min.)Nov. 21
 6203 Week End Mystery—(Det. myst.) (17 m.)...Nov. 28
 6408 Relativity and Relatives—(Big Star com.) (17 min.)Dec. 12
 6307 Hello, Good Times—(Bway. Brev.)Dec. 26
 6204 Symphony Murder Mystery—(S.S. VanDine) Jan. 2
 6109 The Naggers at the Opera—(The Naggers) Jan. 2
 6403 Her Wedding Nightmare—(Big Star c.) (18m) Jan. 9
 6308 The Imperfect Lover—(Bway. Brev.) .. Jan. 23

Universal News

(Sound and Silent)

104 Saturday ...Dec. 26
 1 Wednesday ...Dec. 30
 2 SaturdayJan. 2
 3 Wednesday ...Jan. 6
 4 SaturdayJan. 9
 5 Wednesday ...Jan. 13
 6 SaturdayJan. 16
 7 Wednesday ...Jan. 20
 8 SaturdayJan. 23
 9 Wednesday ...Jan. 27
 10 SaturdayJan. 30
 11 Wednesday ...Feb. 3
 12 SaturdayFeb. 6
 13 Wednesday ...Feb. 10
 14 SaturdayFeb. 13

Pathe News

(Sound)

43 SaturdayDec. 26
 44 Wednesday ...Dec. 30
 45 SaturdayJan. 2
 46 Wednesday ...Jan. 6
 47 SaturdayJan. 9
 48 Wednesday ...Jan. 13
 49 SaturdayJan. 16
 50 Wednesday ...Jan. 20
 51 SaturdayJan. 23
 52 Wednesday ...Jan. 27
 53 SaturdayJan. 30
 54 Wednesday ...Feb. 3
 55 SaturdayFeb. 6
 56 Wednesday ...Feb. 10
 57 SaturdayFeb. 13

Fox Movietone

(Sound)

28 SaturdayDec. 26
 29 ThursdayDec. 31
 30 SaturdayJan. 2
 31 ThursdayJan. 7
 32 SaturdayJan. 9
 33 ThursdayJan. 14
 34 SaturdayJan. 16
 35 ThursdayJan. 21
 36 SaturdayJan. 23
 37 ThursdayJan. 28
 38 SaturdayJan. 30
 39 ThursdayFeb. 4
 40 SaturdayFeb. 6
 41 ThursdayFeb. 11
 42 SaturdayFeb. 13

Metrotone News

(Sound)

226 SaturdayDec. 26
 227 Wednesday ...Dec. 30
 228 SaturdayJan. 2
 229 Wednesday ...Jan. 6
 230 SaturdayJan. 9
 231 Wednesday ...Jan. 13
 232 SaturdayJan. 16
 233 Wednesday ...Jan. 20
 234 SaturdayJan. 23
 235 Wednesday ...Jan. 27
 236 SaturdayJan. 30
 237 Wednesday ...Feb. 3
 238 SaturdayFeb. 6
 239 Wednesday ...Feb. 10
 240 SaturdayFeb. 13

Paramount News

(Sound)

44 Wednesday ...Dec. 30
 45 SaturdayJan. 2
 46 Wednesday ...Jan. 6
 47 SaturdayJan. 9
 48 Wednesday ...Jan. 13
 49 SaturdayJan. 16
 50 Wednesday ...Jan. 20
 51 SaturdayJan. 23
 52 Wednesday ...Jan. 27
 53 SaturdayJan. 30
 54 Wednesday ...Feb. 3
 55 SaturdayFeb. 6
 56 Wednesday ...Feb. 10
 57 SaturdayFeb. 13

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WILL H. HAYS AND THE ANTI-TRUST LAWS

Mr. Will H. Hays, head of the producer-distributor organization, speaking to New England businessmen in Boston on December 17, advocated the revision of the Sherman Anti-trust Law and of the Clayton Act, so as to bring about, as he said, "reasonable freedom for American business to keep itself abreast of changing conditions and to erect a more stable edifice of prosperity." The speech was titled, "Stoking the Fires of Enterprise."

"The modification of inconsiderate law," Mr. Hays said, "to permit the orderly development of business, is a first and essential step toward the restoration of permanent prosperity in the United States. This modification affects every American."

"We have had to effect much of the progress of business in face of and sometimes in conflict with a body of archaic law, enacted into statute when the problems of industry were naively simple compared to economic conditions of 1931-32. . . ."

Speaking about the growth of the moving picture industry, Mr. Hays said partly the following:

"The motion picture industry was not born with a silver spoon in its mouth. It was born in poverty, in doubt and in the courage of men. No fairy godmother of finance attended the industry's birth. But in twenty years it has thrived to become a fairy godmother in construction, to all arts and crafts, and trades and businesses and professions. . . ."

"The organized industry," he continues in another part of his speech, "undertakes to regulate itself by methods more American in character and infinitely more productive of good pictures."

"We have subscribed to three guiding principles:

"(1) The screen must preserve its freedom properly to treat the great American themes of life.

"(2) We must voluntarily agree upon, and enforce, common bases of standards in relation to good taste and wholesomeness.

"(3) Corollary to what we may do within the industry it is necessary to initiate and maintain processes of public education designed to encourage attendance for the higher types of pictures. That is, we must raise the standard of demand as well as raise the standard of supply.

"To these three principles we have adhered and shall continue to adhere. * * *"

When it comes to coining slogans and uttering platitudes, I think that none in this industry is more fitted than Will H. Hays—he is the peer of them all; and when such slogans and platitudes are served to persons who know very little of the actions and of the thoughts of those Mr. Hays represents, they certainly have their effect.

But let us examine the complaints of Mr. Hays against the Sherman and the Clayton acts: He feels that, if the motion picture industry is to progress, the modification of these two laws is necessary. In what did these laws retard the progress of the motion picture industry? Where and how did they put obstacles in the industry's way of orderly development?

Let us take up the first decision by the U. S. Supreme Court against the members of his organization—the Credit Committees case: The U. S. Government brought suit in the District Court for the Southern District of New York to enjoin the producers from putting obstacles in the way of independent exhibitors while conducting their businesses lawfully. In 1926, the producers founded a Credit Committee in every film zone. The secretary of the film board of trade was secretary also of the Credit Committee. All sales of theatres were reported by the different distributor employees to the secretary of this committee. Upon receiving the information, the secretary sent the new owner exhibitor a questionnaire requiring him to fill it. The questions referred to his credit standing and to other matters.

The Credit Committee, which met weekly, examined the questionnaire and made a report as to its opinion. Copies of it were sent confidentially to the distributor members. If the exhibitor failed to fill in the questionnaire, his name was placed on the "Credit Information List." Along with the report the committee made certain recommendations, among which was a deposit of one thousand dollars, and instructions to each member to refrain from making contracts with the exhibitor until he complied with the committee's requirements. A distributor member that violated this rule was subject to expulsion. Remember that ten of the distributors represented on this committee controlled ninety-eight per cent of all the product. It was concerted action. Judge Thacher found for the defendants. The U. S. Government appealed from his decision, and on November 24, 1930, the U. S. Supreme Court reversed him on the ground that the acts of the distributors conflicted with the Sherman Act. Now Mr. Hays wants the Sherman Act revised so as to permit the members of his organization to put, no doubt, the rack-and-thumb-screw methods on the exhibitors, just as they did before the decision of the U. S. Supreme Court.

Let us take another decision against them—the famous arbitration case:

You are thoroughly familiar with this case and a repetition of its important points is hardly necessary. But because of the fact that this editorial will be read by persons who are not connected with the motion picture industry, and know very little of this case, I am sure that you will not mind a restatement of these points for the benefit of such persons:

As soon as Mr. Hays came into the motion picture industry he established arbitration boards in all the film zones. The rules of arbitration were worked up by representatives of producer-distributors and of independent theatre owners. The producers were represented by him; the independent theatre owners were represented by persons, most of whom were selected by him—no mincing of words. The arbitration rules, which were at variance with the rules embodied in the arbitration acts of the many states, were naturally worked up by this committee, with the result that they favored the producers by ninety-nine per cent. Under this, the Hays arbitration system, the exhibitor lost his rights as an American citizen—he could not resort to the courts of his state to have a trial by jury even when he knew that he was being railroaded by the arbitration board. I fought bitterly one such case myself—the famous Hadelman case, the offense having been committed by the New Haven representative of Metro-Goldwyn-Mayer, and although I did not gain a direct advantage for Hadelman I forced reforms that benefited every exhibitor in that zone. The system was contrary to all human rights; it was compulsory arbitration.

The United States Government brought a suit against the producers in the District Court for the Southern District of New York, and Judge Thacher found them guilty of having breached the Sherman Act. They naturally appealed the case and on November 24, 1930, the U. S. Supreme Court rendered a decision upholding the Thacher decree forcing the disbanding of the arbitration boards. Now Mr. Hays wants the Sherman and the Clayton Acts revised so as to permit the "black-jacking" of the exhibitors by means of an arbitration system of his own brand.

In which way did the anti-trust laws hinder the progress of the motion picture industry? Did they affect the half-million-dollar salaries? No! Did they affect any salaries at all? No! These were affected by the producers' own stupid mistakes. They wanted to control all branches of the industry; they wanted a string of two thousand or of three thousand theatres. And they proceeded to get them. And that is where they broke their necks; they had no

(Continued on last page)

"The Big Shot" with Eddie Quillan

(RKO Pathe, Dec. 18; running time, 85 min.)

An excellent program picture, suited more to small towns than for key-city theatres. There is considerable human appeal in it and the action holds the interest in a fairly gripping manner all the way through. The strongest part is toward the end, where the young hero rushes into a bog to save the heroine, fast sinking and in danger of being swallowed up, and he himself is caught and is unable to extricate himself. He yells to his friend, an old man, for assistance. Between the time of finding himself in that position and the time he grabbed the end of the rope, the spectator is held in tense suspense:—

The hero, a small town young man, is a failure in whatever he undertakes. All laugh at him but the heroine, and her mother. The latter's faith in him is, in fact, so great that she mortgages her home to raise fifteen hundred dollars, which she gives to the hero to buy the Blue Bird automobile camp with. The hero had bought the camp sight unseen (just as exhibitors buy film), and when he went to take possession he found that the huts were dilapidated and uninhabitable. In addition to all these defects, there was a bog nearby which gave such a nauseating smell that, when the wind was blowing towards the place, visitors were driven away even if they had the best intentions of staying. An old man, living there without rent, helps him to put the place in order and to start a gasoline station. But it still is a failure financially. A complaint by the villain, who coveted the heroine and hated the hero, sends the health officer with the purpose of shutting down the camp as dangerous to health. But after analyzing the sample he had taken from the bog the officer discovers the water contained sulphur, helpful to health. The villain overhears about it and rushes to buy out the hero before the news of the discovery had reached him; but the heroine speeds after him in an automobile to warn the hero not to sell. When she reaches the camp she runs into the bog and is sinking. The hero tries to save her but he himself is caught. Both, however, are rescued. In a short time the springs become famous and all visitors breathe heartily the sulphur-laden air that once nauseated people. Hero and heroine marry, of course.

George Dromgold and Hal Conklin wrote the story; Ralph Murphy directed it. Maureen O'Sullivan is Quillan's heroine, Mary Nolan, Roscoe Ates, Belle Bennett, Arthur Stone, Otis Harlan, Harve Clark and others are in the cast.

Suitable for children and for Sunday showing.

"Ladies of the Big House" with Sylvia Sidney

(Paramount, Dec. 26; running time, 76 min.)

An interesting, though depressing, prison melodrama. It is suspenseful and holds the spectator's interest to the very end for both the hero and the heroine are unjustly accused of having committed a murder, and the hero is sentenced to die, the heroine being given a life sentence. One sympathizes with the heroine in her despair for she and the hero had been married just one day and then were separated. A thrilling situation is the one in which she attempts to escape from prison in order to arouse interest in their case and so procure the release of the hero. The proof used to effect their conviction does not ring true. There is some comedy in the prison caused by the bickering of the women prisoners, but for the most part it is depressing and morbid:—

The heroine, working in a florist shop, attracts the attention of the hero, a mining engineer just back from Mexico, who had spied her through the window of the shop. He enters and talks to her. At first she resents his informal manner but when she learns that he is lonesome and all alone she consents to go out with him. Their friendship ripens and they fall in love with each other. But the heroine is terrified because she is afraid of what a certain gangster, who had been attracted to her, would do. He swore to kill any man who paid attention to her. The hero is given a position in Russia and since he did not want to leave the heroine they are married. The gangster goes to her apartment and hides there. When a police officer enters to question the heroine about the gangster's whereabouts, he kills the officer and leaves the gun in the room. The hero and the heroine are arrested. He is sentenced to die and she is given life imprisonment. The heroine appeals to the warden and she is given an interview by the district attorney's assistant who refuses to listen to her story. He is connected with the gangster who is really guilty and naturally tries to cover him. The heroine attempts to escape from prison and the story gets to the

newspapers. One of the girl prisoners recognizes the gun, a picture of which she sees in the newspapers, for she had given it to the gangster as a gift. Her testimony and the confession of the guilty man clear the hero and the heroine and they are freed and united.

The plot was adapted from a story by Ernest Booth. It was directed by Marion Gering. In the cast are Gene Raymond, Wynne Gibson, Rockcliffe Fellowes, Earle Foxe, Frank Sheridan, Purnell Pratt, and others.

Not suitable for children or for Sunday showing.

"Ridin' For Justice" with Buck Jones

(Columbia, Dec. 10; running time, 58 min.)

A fair Western. There is some humor in the first half. The second half is fairly suspenseful, because the hero is forced to evade the Sheriff, who tries to pin a crime on him. There is some good horseback riding, too. The end is fairly exciting, for the hero is caught and is about to be hung when he is rescued by the heroine. The Sheriff knew that the hero was innocent but he was eager to have him out of the way, for his wife (the heroine) was in love with the hero and wanted the Sheriff to grant her a divorce. In the further development of the plot, it is shown that while her husband, the Sheriff, was away one night, one of his assistants, who had been forcing his attentions on her, attempts to take advantage of her. She kills him with a gun, which belonged to the hero, and which he had left with her as a token of his affection. The hero is arrested for the murder. But the heroine confesses the whole story to the Sheriff; she tells him how unhappy she has been living with him, that she loved the hero, and that she wanted a divorce. He tells her he will grant her wishes; also that he had permitted the hero to escape. Instead, he orders that the hero be hung. He is stopped in time by the heroine, who had learned the truth, and by the judge of the town, who frees the hero, and who orders the arrest of the Sheriff. The heroine leaves for her father's home so that she might procure a divorce and then marry the hero.

The plot was adapted from a story by Harold Shumate. It was directed by Ross Lederman. In the cast are Mary Doran, Russell Simpson, Walter Miller, and others. The talk is clear.

Not unsuitable for children or for Sunday showing in theatres that show such pictures.

"The Rainbow Trail" with George O'Brien

(Fox, Jan. 3; running time, 60 min.)

Entertaining! It holds one's interest to the end. Some of the situations are suspenseful; some appealing. Most of the suspense comes from the hero's endangering his life to save that of the young heroine. The picture has been photographed in and near the Arizona Grand Canyon, and most of the scenes possess grandeur.

The story is a sequel to "Riders of the Purple Sage," and shows the hero in search of the characters who, at the end of the first story were mountainlocked when, in trying to escape from the villains, they blocked the entrance to Surprise Valley, where they sought refuge, by rolling an immense boulder into the pass. The hero, who was near the outlaws' lair, comes upon a man dying of a wound inflicted by the villains for disregarding their warning not to proceed any further. The dying man begs the hero to carry on the search so as to save three lives landlocked in Surprise Valley. The hero joins, as a mere workman, a party that carried provisions to the outlaws. He is regarded with suspicion by the outlaws and is ordered by the second in command to take a walk for about two hours until the leader returns so as to decide his fate. In his wanderings he meets a young girl, who is one of the very women he had been seeking, but who could not explain anything to him, for the outlaw leader had threatened to exterminate the other members of the party had she talked. The hero saves the sister of the Navajo Indian Chief from an attempted assault by the lieutenant outlaw and the Indian Chief is grateful to him. By his aid the hero is eventually able to rescue, not only the heroine, but also the other members of the landlocked party.

The plot has been founded on Zane Grey's novel, which was put into pictures, in silent form, once before—by Fox, with Tom Mix in the leading part. In addition to George O'Brien, there are in the cast Cecilia Parker, Minna Gombell, Roscoe Ates, J. M. Kerrigan and others.

Although the villain is shown as living with a woman without wedlock, and as having evil intentions toward the heroine, the information is conveyed only by implication. It will be up to each exhibitor himself, therefore, to determine whether it is good for children or for Sunday showing.

"The Fighting Marshall" with Tim McCoy (Columbia, Dec. 18; running time, 57 min.)

A good western, with fast action and pretty tense suspense. There is considerable fast riding; this causes mild thrills. It occurs when the hero rides fast to prevent a hold up and later, when he realizes that the hold up had taken place, to overtake the villains so as to force them to deliver back the payroll. There is a love affair, as usual; it is fairly interesting:—

Tim McCoy had been sent to the penitentiary for life for the murder of his father, on the false testimony of two men. After serving three years he escapes with another life convict, just about when he was to be informed that a pardon had been granted to him by the governor because of information received of his innocence. His first thought is to go to Silver City, where was located his father's mine, which the false informer had confiscated by using forged papers, to steal the payroll from the mine, his intention being to use the money to prove his innocence with. Since he would be stealing money of his dead father's, which would naturally have been his own, he did not feel that the act was wrong. But on the way the two are arrested by the new Sheriff, who was going to Silver City to take command. The two overpower the sheriff and McCoy, donning the sheriff's outfit, goes to Silver City as the real Sheriff. In time he is able to find the false informers and to force them to tell the truth. Just about that time, representatives of the prison come and inform him that he is a free man. The heroine is glad to hear of it, for although she knew the hero loved her he did not want to marry her for reasons he could not explain. The arrival of the prison representatives make everything clear to her. McCoy agrees to marry her after his name had been cleared.

The story is by Frank Howard Clark; the direction, by D. Ross Lederman. Dorothy Culliver is the heroine. Mathew Betz, Pat O'Malley and others are in the cast.

Children may like it; but it might prove too strong for the sensitive ones among them. It is good for Sunday for exhibitors that show this type of picture on such a day.

"Dr. Jekyll and Mr. Hyde" with Fredric March

(Paramount, Jan. 2; running time, 99 min.)

This has been excellently produced; it is performed artistically. The photography, too, is good; as, for instance, in the situations where Dr. Jekyll is transformed into Mr. Hyde: by means of it, the change takes place gradually and the torment he suffers during the changes is made to appear real. But the picture is demoralizing for it shows the hero to be weak and unable to control his passions. There is one situation that is brazen to the point of vulgarity; it shows a young girl actually offering her body to the hero. She undresses herself, starting by taking off her stockings, raising her skirts and then taking off her clothes. It is all done in a sensual manner and certainly leaves nothing to the imagination. It is indecent and offends good taste.

The story still retains its thrill and feeling of horror. It is morbid, and even unhealthy in theme, but it is suspenseful and holds the spectator's interest to the very end.

There are several exciting situations. One is where the hero, in the form of Hyde, forces his attentions upon the young music hall entertainer. He is brutal and overbearing and she suffers intensely because of fear and repulsion. Another situation is where the hero, again in the hideous form, attempts to attack the heroine, his sweetheart. The end is especially exciting, when the police give chase to Hyde and shoot and kill him, and to their amazement watch his face and body change back to the form of Dr. Jekyll.

The plot has been adapted from the story by Robert Louis Stevenson. It was directed by Rouben Mamoulian. In the cast are Rose Hobart, Miriam Hopkins, Holmes Herbert, Halliwell Hobbes, Edgar Norton, and others. The talk is clear.

Not suitable for children or for Sunday showing. As a matter of fact, all young people in their "teens" should not be permitted to see it because of the offensive situation just mentioned. It will prove injurious, not only to their morals, but also to their health.

"The Woman From Monte Carlo" with Lil Dagover

(First Nat'l., Jan. 9; running time, 56 min.)

A mediocre picture, with little human interest. None of the characters arouse much sympathy, and as for the villain his acts brand him as a most despicable type of man. It is difficult to sympathize with the heroine, for at one moment

she is shown declaring her undying love for the hero, because of all he had done for her, and at the next she is willing to have an affair with a young officer on his ship, just because her husband, hero, did not have time to make love to her. And then at the end, when she sacrifices her reputation to save her husband, he leaves her without a word. This is difficult to understand, for the hero was aware of the unreliability of the villain's testimony and yet he refused to give the heroine the benefit of the doubt, even though he loved her. Lil Dagover's acting is nothing to brag about:—

The hero, Captain of a French warship, arrives at port. His orders are that no one is to leave the ship because he expected messages of importance with regard to war. He suggests having a party aboard the ship that night and suggests to the officers to invite their women friends. The heroine is happy to see her husband (the hero) but becomes "crabbed" when he tells her he cannot stay, that he is awaiting important orders. He gets a message that war is declared and orders all visitors on shore. He asks one of his officers to see his wife ashore. Instead she stays in this man's cabin until it is too late for her to go ashore, for the ship had started moving. They are bombarded by an enemy ship and the heroine manages to get ashore with the aid of one of the sailors, without her husband's knowledge. The hero is taken before a court for trial for permitting the enemy ship to get so close to his. He swears that the proper signal was given to him. The villain had seen it but claims he did not. The heroine testifies that she was in the room in which the villain and the officer saw the signal and that she heard him say that he recognized it. The hero is exonerated but the heroine loses him. She goes back to Vienna to the gay life where the hero had first found her.

The plot was adapted from the play by Georges Nepoty and Claude Farrere. It was directed by Michael Curtiz. In the cast are Walter Huston, Warren William, John Wray, Robert Warwick, George E. Stone, and others. The talk is clear.

Unsuitable for children or for Sunday showing.

In September, 1928, First National released "The Night Watch" with Billie Dove. This story, though changed somewhat, is the same.

NOTE: This is a substitution. In the contract 685 was to have been based on the story "I Spy," by Baroness Carla Von Jessen, and since the story of the finished product was written by George Nepoty and Claude Farrere, it is a story substitution and you are not obligated to accept it.

"Mata Hari" with Greta Garbo and Ramon Novarro

(MGM, Dec. 26; running time, 90 min.)

An interesting spy melodrama; it holds one's attention to the very end, for one is aware of the fact that the heroine is a spy and so one is kept in suspense lest she be found out. But the heroine does not arouse sympathy for she is shown to be cruel and heartless, playing upon the emotions of men, even giving herself to them in order for her to obtain war secrets, and then betraying them. It is only towards the end that she arouses some sympathy, for then she regrets her previous life and is forced to die just when she finds true love. The closing situation is stirring, for the hero, blinded by an aeroplane accident, thinks that he is visiting the heroine in a hospital when he really visits her in a prison:—

The heroine, a famous dancer, but also a German spy, becomes the mistress of a Russian General so that she may learn war secrets from him. The hero, a young Russian aviator, falls madly in love with her. He does not know anything about her reputation. At first she makes him believe she is in love with him, her object being to find out war secrets. She stays with him one night, and in this way her henchmen procure the important information he was to deliver. Due to this information the hero's plane is bombed and he is seriously wounded. The heroine is heartbroken, for she now loves the hero. She goes to visit him at the hospital and is grief-stricken to find him blind. She is arrested, accused of being a spy, and sentenced to die. The hero pays her a visit before her execution. He thinks she is in a hospital and she tells him she is going to have an operation. He believes her and so she leaves him to go to her doom.

The plot was adapted from a story by Benjamin Glazer and Leo Birinski. It was directed by George Fitzmaurice. Miss Garbo, Mr. Novarro, Lionel Barrymore and Lewis Stone give excellent performances. Other in the cast are C. Henry Gordon, Karen Morley, Alec B. Francis, and others. The talk is clear.

Unsuitable for children and for Sunday showing.

manpower to run them with and couldn't stop the "leaks"—"leaks" which at times amounted to more than the profits. The market crash finished what the graft and the incompetence had left standing.

Now suppose the Sherman and the Clayton Acts were revised, how can such a revision pay the millions of dollars the big film companies owe? One of them owes one hundred million dollars. How can their stock come back to the old high level? How can the public collect the money they sunk into such stock?

Since Mr. Hays saw fit to take up also some other matters besides the anti-trust laws, let us cast an eye on them:

"The organized industry undertakes to regulate itself by methods more American in character and infinitely more productive of good pictures," he said. Before starting this editorial, I had come out of the Rivoli, where I saw "Dr. Jekyll and Mr. Hyde." It is, indeed, an excellent production, although it is unsuitable for many people because it is morbid and gruesome. But in one of the scenes, the hero is shown drawn to the room of a woman who had been making her living by selling her body. The woman tries to attract the hero, to her body, by first taking off her stockings and then raising her skirt to a point where it was not dared ten years ago for fear of arrest and conviction for trying to ruin the morals of the people. Remember that I am neither a prude, nor a reformer; nor am I talking from a religious point of view—I am merely trying to disprove Mr. Hays' assertions that the industry has assumed to regulate itself. Yes, about two years ago Mr. Hays, forced by public opinion, formulated a code of ethics to guide the producers in making pictures; he gave copies of this code to the newspapers with great fanfare. The "Dr. Jekyll and Mr. Hyde" scene to which I have referred has been produced under this code.

I do not advocate the abandonment of production of this sort of picture—a critic has no right to bend the will of other people to his own will; I am merely pointing out to Mr. Hays and to every producer this: There are mothers and fathers who do not want their children to see such scenes, either for religious, or for moral, or for hygienic reasons. What right, then, have the picture producers to force the children of these parents to see pictures considered injurious for their religious, moral, and hygienic welfare? Under the damnable block-booking and blind-booking system now in force an exhibitor has to take every picture a producer makes; consequently, he has to show them all, for to pay for them and not to show them would bankrupt him. He thus becomes the unwilling agent of harm to the children of such parents. And Mr. Hays, who assures the American people that the pictures cannot help being moral because they are produced under a code he has formulated, does not want to see this condition changed. This is, at least, what one assumes by the fact that, although a bill has been proposed to remedy it—the Brookhart Bill—he has fought it savagely by using all the political influence at his command. He has even issued a pamphlet attacking the wisdom of the Brookhart Bill when in fact down in his heart he knows, or at least he must know, that only under a bill such as Senator Brookhart has advocated is it possible to produce different types of pictures, for people of different ages, and of different tastes, and yet not offend religious people and people who consider such pictures unsuitable either for them or for their own, for under such a bill the one responsible for the moral tone of the pictures shown will be the exhibitor, the person who is in a position to know better than anybody else the taste of his public. Is it not, then, hypocrisy of the worst kind on the part of Mr. Hays to fight such a bill, pointing out to his code for his justification?

I can say this to him, that unless he stops putting obstacles in the way of a bill that would give the exhibitor freedom in the selection of his pictures, there is going to be Federal censorship. And the industry will never be able to shake it off its back. It would not matter if such a censorship could effect an improvement, but it will not—no censorship can. We shall thus be shackled with censorship that will do the industry no good whatever and much harm, whereas if he should stop his work against the Brookhart Bill we shall have in the statute books a law the beneficial effects of which will become apparent in no time. Everyone will benefit under such a bill and no one will lose anything, whereas no one will benefit from a Federal censorship—not even those who sincerely advocate it.

OLD-FASHIONED IDEAS IN A NEW-FASHIONED WORLD

Recently I was startled to hear a big-time exhibitor, a man who has operated a small circuit of large theatres in a state nearby successfully, state seriously that the producers will not make good pictures until they take old stage plays and, by changing them a little here and there, transfer them to the screen.

I was attending an exhibitor conference at that time. With me there was a former trade paper man, now working for a big publishing house, as a reader of manuscripts.

My friend was as much startled by that statement as I was.

I now read in the trade papers that another exhibitor, who has been also a writer, falls into the same error. "Tap the vast reservoir," he says, "of source material in the classic melodramas of a generation ago—'The Silver King,' 'The Middle Man,' 'Hoodman Blind,' 'The Two Orphans,'—to mention but a few. Modernize these and give them star leads."

To begin with, there is no "vast reservoir" of "classic melodramas." And if there were, the advice my friend gives to the producers to modernize them has not worked successfully in the past, and cannot be hoped so to work in the future.

There is just one important factor these friends of mine seem to forget: Drama is supposed to represent the character of the people of that particular age in which they were written. There are only a few dramas that fit all ages—they were written by masters. These will, no doubt, live forever, but only for cultured people, not for the masses. If the producers were to accept the advice of these exhibitors, they would attempt to fit dramas, or melodramas, if you prefer, of a past age to an age that has advanced a century in the last ten years. Our ideas and mode of thinking are as much different from the ideas and mode of thinking of ten years ago as were those of ten years ago from those of one hundred years ago.

It is just as easy to please modern audiences with old-fashioned melodramas, modernized somewhat, if modernization of them is possible, as it would be if one were to drag old-fashioned dresses out of dust-covered trunks and have them remodeled by a modern tailor.

Statements such as these should not be made, for they do much harm. The picture industry will be saved not by old-fashioned material, presented in a new dress, but with new material, presented intelligently.

UNIVERSAL'S AGITATION BECAUSE OF A "DUPE" "FRANKENSTEIN"

Last month, Mindhyam Theatrical Company, of New York City, sent out a notice to buyers of State Rights pictures offering them "Life Without Soul," a silent picture made about fifteen years ago, as the "original version of 'Frankenstein.'" This was enough to throw Universal into a panic. They sought an injunction from Justice Churchill, of the Supreme Court of New York County, and on December 30, the judge granted it.

Though the agitation of Universal is justified, I think that they exaggerated the matter somewhat, for it is unthinkable that exhibitors with an ounce of intelligence would book an old silent, crudely made, as were all pictures produced fifteen years ago, and pass it off as something like the Universal picture. If they did, they might make a few dollars during the showing of the picture but they would lose ten times more afterwards, because those who might see it would feel that they had been "gypped," and cease going to his theatre. In any event, the contrast between the two pictures would be so great that the Universal picture could not help profiting by the comparison.

THE IDAHO COURTS RULE AGAINST THE CONTRACT IN THE "FOX VS. TRI-STATE THEATRES CASE"

You remember, I believe, that the Fox Film Corporation brought a suit several months ago against Tri-State Theatres of Lewiston, Idaho, for non-performance of contracts, and that Judge Miles Johnson found against Fox on the ground that the contract, because of the Thatcher decision, was illegal.

Fox appealed from the decision and on December 18 the Supreme Court of the State of Idaho upheld Judge Johnson unanimously.

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1931-32 SUBSTITUTIONS

This is the first article on substitutions for this season. I admit that I delayed it somewhat, but I did not think the producers would start substituting stories so early; they usually start about February. In the future every picture will carry a note whether it is or it is not a substitution.

Since it requires a great deal of hard work to get the facts on substitutions, I would ask you not to lend the copies of HARRISON'S REPORTS containing such information to other exhibitors, for there are some of them who want to profit by the information but do not want to pay for it. And this office cannot be conducted so as to give the greatest service possible to those who pay their subscription money, unless those who benefit from the information printed are willing to do their bit.

It is possible that some of those you wish to help are not in a position to send in a subscription check. If so, let me do the helping; I have never yet refused to help an exhibitor in need. If you should refer all such cases to this office, the worthy ones will be helped but those who are in a position to pay will be made to send in their subscription order.

* * *

Columbia has not had any substitutions so far. Nor has Paramount, or RKO Pathe.

In reference to MGM, early in the season, after making its 1931-32 announcement, it sent out a Rider asking those who had already signed the MGM contracts to release it from delivering "The Christian," accepting "Wife to Hugo" in its place. At that time, this paper notified the few exhibitors that had already signed MGM contracts not to sign the Rider on the ground that the story of "Wife to Hugo" is too filthy to put into pictures, for it shows sex relations between three brothers and their wives. Those who took my advice and refused to sign the Rider will profit thereby, for lately I have learned that MGM is going to make "The Christian," with Joan Crawford, and unless MGM makes a roadshow out of it, those who have it under contract will be entitled to receive it.

In the case of United Artists, allow me to call your attention to the fact that the Ninth Clause gives the producer the right to change the story, although not the director or the star. Consequently, you will have to accept any United Artists pictures the stories of which have been changed.

In the case of Fox, your attention is called to the following provision, printed on the face of the contract in red ink:

"It will be the Distributor's endeavor during the season 1931-32 to maintain the highest possible standard of quality in Distributor's production consistent with the changing conditions in our industry and the taste of the motion picture audiences. Bearing in mind that in the production of motion pictures creative genius is the foundation from which Distributor must build, it must be recognized that Distributor is dealing with an element that must adapt itself to the contract changes that are occurring in the public demand for its amusement. This requires changes in story, plot or characters in order to meet this demand and to obtain the perfection in production which is Distributor's goal. With this end solely in mind Distributor must naturally reserve the right to change story, plot, cast and director to furnish you with the product that will bring the greatest result at your box office and Distributor therefore notifies you that the list of cast, story and director is only tentative and subject to change without notice, except that in such cases where a definite book or play is designated such designation is to remain unchanged."

This is, indeed, a touching appeal, but, as I understand the matter, there are certain provisions in the laws of equity that make it obligatory, when one party retains certain rights under the contract, to give the other party some other rights to balance them. In this, the Fox red-ink

provision, though the Fox organization retains the right to change story (unless it is that of a definite book or play), it does not grant to the exhibitor other rights to balance things up. Therefore, I feel that this omission makes the contract inequitable and subject to attack in the courts of equity by the exhibitors. So if the Fox representative should insist that you play a picture regardless of the fact that the star or the director, even though of great importance to your box office, or the story, or the author has been changed, you will have to fight the matter in the courts. Fox may, if you should refuse to accept such pictures, refuse to send you play-dates on other pictures, or to attach a C. O. D. on a shipment of some other picture, which you may have already paid for. In such an event, it is my opinion that a breach of contract will have been committed. You will have to consult your lawyer about it; I know of no other advice that I could give you.

Let it be understood, however, that the Fox Film Corporation does not deny you the right to reject a substitution if the original picture was to have been founded on a definite book or play.

First National

HER MAJESTY LOVE: (658) In the contract 658 is listed as "Miami" and was to have been based on a story by John Phillips, and since "Her Majesty Love" has been adapted from the play by R. Bernauer and R. Oesterreicher, it is a story substitution and you are not obligated to accept it.

LOCAL BOY MAKES GOOD: (670) According to the contract this picture was to have been based on a story by Walter DeLeon. But since the finished product has been adapted from the play "The Poor Nut," by J. C. and Elliot Nugent, it is a story substitution and you are not obligated to accept it.

THE WOMAN FROM MONTE CARLO: (685) In the contract 685 is listed as "I Spy" and was to have been based on the story by Baroness Carla Von Jessen. But since "The Woman From Monte Carlo" has been adapted from a play by Georges Nepoty and Claude Farrere, it is a story substitution and you are not obligated to accept it.

HONORABLE MR. WONG: (681) In the contract 681 is listed as "The Inside Man" and was to have been based on a story by Melville Crossman, and since "Honorable Mr. Wong" has been founded on a play by David Belasco and Achmed Abdullah, it is a story substitution and you are not obligated to accept it.

Fox

GOOD SPORT: (321) In the contract 321 is listed as "Cheating," and was to have been based on a story by Gene Towne, and since "Good Sport" has been founded on a story by William Hurlbut it is a story substitution.

WICKED: (326) According to the contract this picture was to have been based on a story by Gordon Rigby, but since the finished product has been based on a story by Adela Rogers St. John it is a story substitution.

THE CISCO KID: (306) In the contract 306 is listed as "Silver City" and was to have been founded on a story by Quinn Martin, and since "The Cisco Kid" has been founded on a story by O. Henry, it is a story substitution.

HEARTBREAK: (331) In the contract 331 is listed as "Son-in-Law" and was to have been founded on the Liberty Magazine story by Dial Torgerson, with Lois Moran and William Collier, Sr., and since "Heartbreak" is founded on a story by Llewellyn Hughes, and Lois Moran

(Continued on last page)

"A House Divided" with Walter Huston, Kent Douglass, and Helen Chandler

(Universal, Nov. 28; running time, 68 min.)

From the point of view of direction and acting, "A House Divided" is a masterpiece. Mr. Huston assumes the role of a tyrannical father, with a powerful body and with an iron will, most artistically. Kent Douglass, too, does excellent work as the gentle son, who feared but despised his father for having sent his mother to her death from overwork and worry. The scenes toward the end where Mr. Huston, unable to use his legs because of a fall during a fight with his son, drags his body and legs, thus showing an unconquerable will, are as powerful scenes as seen in pictures for some time. But the story is not pleasant by virtue of the fact that it brings a son into conflict with his father—it puts the wrong thoughts in the mind of the father about his son's intentions towards his (Huston's) young wife, though the boy was acting most honorably toward her. The opening scenes, too, are unpleasant; they show a funeral in detail—the funeral of Huston's wife, sent to her death more through the sternness of Huston than of the hard work she had to do. After leaving the cemetery, Huston drags Douglass to a saloon, and forces him to drink liquor; and when the boy remonstrates and tries to leave the saloon, Huston knocks him down and then takes his unconscious form home. The picture is, in fact, unpleasant all the way through. The closing scenes, which show the heroine adrift in a motorboat and thrilling, are

The story shows the hero marrying a young frail girl (heroine); he had made arrangements through a matrimonial paper to marry an elderly woman, but because this woman could not go she had sent the frail heroine. At first she does not want to marry him but he forces her to do it. The boy and the girl are attracted together honorably. The father misinterprets his son's interest in his wife, they have a fight, and the father falls down the stairway and becomes crippled for life.

The story closes with the father's losing his life in a storm when the boat, in which he set out to rescue the heroine adrift in a boat, is capsized. This leaves the young man and the girl free to marry.

The plot has been founded on the story by Olive Edens, published in "Heart and Hand." The direction is by William Wyler.

Though there is nothing sexually that would make it unsuitable for Sunday showing, it would be a mistake to book it on such a day. Not suitable for sensitive children.

"Without Honor" with Harry Carey

(State Rights—Louis Weiss, Jan. 15; time, 61 min.)

There is so much action in this picture that the spectator is held in tense suspense all the way through. Most of the incidents are, what may be described as, hokum, but they are the kind that appeal to those who enjoy fast melodrama. Mr. Carey is shown finding himself in many a difficult situation, from which he escapes, to the joy of those who watch him.

The story revolves around Harry Carey, a gambler, who, when he learns that his brother, a Texas Ranger, had been murdered, accepts the proposal to become a Ranger with the hope of running down the murderers. At different times, he puts his life in danger to accomplish what he went after but eventually he succeeds. He also wins a wife.

The plot has been founded on a story by Lee Sage. It was directed by William Nigh. Though the direction is not of Mr. Nigh's best standard, Mr. Carey succeeds in holding one's interest by his good interpretation of his part. May Busch, Mary Jane Irving, Gibson Gowland, Ed Brady, Lafe McKee, Jack Richardson, Tom London, Lee Sage, Pardner Jones and others are in the supporting cast.

Those exhibitors who are in the habit of showing western pictures to children may show them this one, too; and if they run them on Sundays, they may show it on such a day.

"Stepping Sisters"

(Fox, Jan. 10; running time, 64 min.)

A moderately entertaining comedy. Occasionally it manages to be really funny, but after a while it becomes tedious. It is interspersed with some songs and dances, which fit in with the story. But the story is too disconnected to hold one's interest. It jumps from one incident to another, and finishes with an unusually abrupt ending. The love interest is only fairly appealing; also this is left off in a detached manner. William Collier, Sr., as the harassed husband of the socially inclined Louise Dresser, is extremely humorous, especially in the beginning of the picture, where

she attempts to impress their butler with their social standing, and where Mr. Collier behaves in an uncouth manner.

Louise Dresser is socially ambitious. Her husband, William Collier, Sr., is not and they are constantly quarrelling. He taunts her with the fact that she was once a burlesque queen. But she wants their daughter to marry into a prominent family and her husband does not agree with her. The daughter is in love with an actor, but her parents are not aware of it. Louise Dresser is running a charity ball and has hired professional help. She is expecting a great Shakespearean reader but to her dismay when this woman (Jobyna Howland) arrives she discovers her old friend of the burlesque days. They promise not to reveal each other's secret. But their real trouble begins when another performer (Minna Gombell) arrives, for she, too, had played in the same burlesque show with them. Minna Gombell feels sorry for William Collier, Sr., and decides to teach Louise Dresser a lesson. Together with Jobyna Howland she puts on an old burlesque number in tights and all the guests leave. This, however, has the right effect on Louise Dresser for she is tired of attempting to become socially prominent and promises her friends to be her real self again. This makes both her husband and daughter happy, for now the girl can marry the man of her choice.

The plot was adapted from a story of Howland Warren Comstock, and directed by Seymour Felix. In the cast are Stanley Smith, Ferdinand Munier, Mary Forbes, Barbara Weeks and others. The talk is clear.

Not unsuitable for children or for Sunday showing.

Substitution facts: This is a substitution. See the editorial in this week's issue on substitutions.

"Forbidden" with Barbara Stanwyck and Adolphe Menjou

(Columbia, Jan. 15; running time, 86 min.)

Although this is artistically performed, and the sex situations are handled in a delicate manner, it turns out only fair entertainment. The trouble is that the hero does not arouse much sympathy. He wins the love of the heroine, even living with her, without first telling her that he is a married man. All throughout the story he wants to do the right thing, but he is so weak that he permits himself to be persuaded by the heroine, who does not want him to ruin his career because of her. The heroine, however, wins much sympathy, for she sacrifices everything dear to her, even her baby, for the sake of the hero. There is one extremely dramatic situation. It is where the heroine marries a newspaper publisher who had been in love with her for a number of years in order to save the hero's reputation. When she finds she cannot sway him, she kills him and burns the evidence he has against the hero:—

The heroine, a librarian, is tired of her humdrum existence. She decides to take all her savings, buy clothes and take a trip to Havana. On the boat she meets the hero and they fall in love with each other. After their vacation she returns with him and settles in his town, getting a job on a newspaper. She lives with the hero. One of the reporters is in love with her and pleads with her to marry him. The hero confesses to her that he is married and cannot divorce his wife because she is an invalid and he feels sorry for her. The heroine, in disgust, sends him away. She has a baby daughter. The hero becomes district attorney and the newspaper reporter is his enemy, always seeking to get something on him. The hero traces the heroine's whereabouts and they are reconciled. In order to avert suspicion the heroine gives her baby up to the hero's wife, who believes the hero had adopted the baby for her pleasure. The hero advances from one high position to another, all with the love and guidance of the heroine, who uncomplainingly follows him wherever he goes. He finally is nominated for Governor. His daughter is now a grown girl and engaged to a fine young man. But he is still unhappy because the heroine is forced to live in the background. The newspaper reporter, now city editor, unearths all the information about the child. The heroine marries him, thinking this will avoid a scandal. But he is determined to go through with the story, and so she kills him. The hero, now Governor, releases her after she is in prison for a year. He is dying and she calls to see him. She finds a note written by him in which he tells all and leaves half of his estate to her. When he dies she takes the note and tears it up so that no one will know about their love. And she walks the streets, a broken old woman.

The story was written and directed by Frank Capra. In the cast are Ralph Bellamy, Dorothy Peterson, Thomas Jefferson, and others. The talk is clear.

Unsuitable for children or for Sunday showing. (Not a substitution.)

"This Reckless Age" with Buddy Rogers*(Paramount, Jan. 9; running time, 74 min.)*

A fairly interesting drama with mild human interest. The parents win the sympathy of the audience because of their devotion and sacrifices for their children. But the children are so intensely self-centered and selfish that they arouse sympathy only in the end. They cast aside all consideration for their parents for their own pleasures, and it is not until the very end, when their father is threatened with prison, that they forget their own desires to help their parents.

Richard Bennett and Frances Starr sacrifice everything for their children to whom they are very much devoted. The two children are at college and they look forward with joy to their arrival home for the Christmas holidays. But no sooner does their daughter (Frances Dee) arrive than she rushes out again with her friends. And when their son (Buddy Rogers) arrives, they are shocked to learn that he is engaged to Peggy Shannon. The son is planning to be married without telling his parents about it, and when they learn of this the father is heartbroken for he felt the boy should continue with his studies. During a New Year's party the father receives a call from one of his employer's customers. He is shocked to discover that his employer had filled in wrong information on a slip of paper he had signed so as to inveigle the customer into buying a poor mine. The customer holds Richard Bennett responsible and demands \$10,000 from him, which was the amount he paid for the mine, or else he would prosecute him criminally. The daughter overhears the conversation. Since Buddy Rogers and Peggy Shannon had left the house in order to return to her home town she rushes after the train in an automobile and overtakes them at a station nearby and brings them back home. Buddy attempts to straighten the matter out with his father's employer but he is put out of the office. Frances Dee determines to get the money from Charlie Ruggles, an old family friend, with whom she is in love. He is in love with her, too, but is timid to tell her so. Through a ruse they finally make the crooked employer buy the mine back himself, and so Richard Bennett is cleared, and the two couples are brought together.

The plot was adapted from the play, "The Goose Hangs High," by Lewis Beach. It was directed by Frank Tuttle. In the cast are Maude Eburne, David Landau, Reginald Barlow, and others. The talk is clear.

Suitable for children and for Sunday showing.
Not a substitution.

"Girl of the Rio" with Dolores Del Rio and Leo Carillo*(RKO; Jan. 22; running time, 68 min.)*

In some situations, it is mildly amusing, but on the whole it is a slow moving comedy-drama. Although the heroine arouses some sympathy, it is not enough to hold the spectator's interest. There is one situation that is fairly exciting: it is where the hero is forced to kill a man in self-defense. Leo Carillo, as the villain, causes some laughter because of his conceit and constant self-praise. He is always referring to himself as the best caballero in all Mexico, and cannot understand why the heroine does not prefer him to the hero.

The plot was adapted from Willard Mack's play "The Dove." It was directed by Herbert Brenon. In the cast are Norman Foster, Lucille Gleason, Ralph Ince, Edna Murphy, and others. The talk is clear.

Not suitable for children or for Sunday showing, for there is too much reference made to sex. (Not a substitution.)

"Michael and Mar"*(A Gainsborough Prod. to be released by Universal, Jan. 31; running time, 84 min.)*

A good drama, more suitable for class audiences than for the masses. There is strong human interest and sympathy felt for both the hero and the heroine. They both stand out as people of fine character, considerate and honest. There is a feeling of suspense felt throughout for the reason that the heroine had married the hero without divorcing her first husband, who had deserted her; one fears lest this husband return and cause her unhappiness. There is respect felt also for their son, who when he heard their story, shows only his love for them. There is one situation that is extremely suspenseful. It is where the hero is questioned with reference to the death of the heroine's first husband, who had died in their home.

The foundation upon which the story of this picture has been built is the marriage of hero and heroine without the heroine's obtaining a divorce from her husband, who had deserted her years previously. The two are in pure love

with each other and they married because there seemed to be no other way out of it. In the development of the plot, it is shown that the first husband, who had learned that the heroine is now the wife of a famous novelist and rich, determines to blackmail her. But he is killed accidentally in the home of the heroine when he, having been pushed by the hero, fell and struck his head in the fireplace. The hero and his wife prepare a story for the police, hiding the facts, which is accepted as true. But they do not want their son to marry the girl he loves unless both knew the circumstances themselves. And so they tell their story. But the love of their son and of his fiancée for them is not diminished in the least by the knowledge of all the facts, the young woman saying that she wished she could love as loyally as she, the heroine, loved.

Although there is nothing offensive in it, it is boring for children. Not cheerful enough for Sunday showing, either. (A substitution. See the facts in the editorial page in this issue.)

"Taxi" with James Cagney and Loretta Young*(Warner Bros., Feb. 6; running time, 68 min.)*

Though it is a fast moving melodrama and consequently holds one's interest in a fairly gripping manner and even thrills him now and then, the tone of the story is not pleasurable for the reason that it is a story of crime, murder and revenge, for the hero goes through life to avenge the death of his brother and of the heroine's father, who had been made to murder the racketeering manager of a rival taxi company which had driven him out of a corner he had for years. The taxi racketeering business, in which taxis of independent operators are wrecked so as to frighten every one of them, are reproduced with realism. The scenes where the hero addresses a gathering of independent taxi drivers, urging them to resist, are interesting:—

The heroine's father, an independent taxi driver, is ordered to abandon his corner in favor of a powerful taxi company. Because he refuses, his taxi is smashed. He shoots and kills the man who had smashed his car and is sent to prison for fourteen years. The hero, in love with the heroine, tries to organize all independents but the heroine, who does not like violence, thwarts his efforts. They eventually marry. The taxi racketeers shoot and kill his brother and he vows vengeance. The heroine, by her pleadings, succeeds for a while in quieting him down but when he learns the whereabouts of his brother's murderer he takes a gun and goes to the hiding place. The heroine rushes in a taxi and arrives at the house in time to inform the racketeer's wife of her husband's intention, urging her to tell her husband to go away. But the hero soon arrives and prevents the racketeer's escape. The arrival of the authorities prevent the hero from murdering the murderer. The murderer, in trying to escape, falls to his death.

The plot was adapted from a story by Kenyon Nicholson. The direction is by Roy Del Ruth. In the cast are George E. Stone, Dorothy Burgess, Ray Cooke, Matt McHugh, and others.

Not suitable for children or for Sunday showing. (It is a substitution. See the editorial in this issue.)

FACTS ABOUT PICTURES NOT YET REVIEWED BECAUSE OF LATE RELEASING

As said in these columns recently, reviews of some of the pictures are not printed close to the release date because the producers keep them out of this territory so as to hold off bad reviews as long as they can.

In an effort to help those who play the pictures early, I have decided to give as many facts about such pictures as I can extract from the press-sheets.

"WEST OF BROADWAY," with John Gilbert; MGM: This is the story of a young man who, when he returns from the front with tuberculosis, is told by his fiancée that she no longer loves him and breaks their engagement. The hero abandons himself to drink. During one of his sprees, he meets a girl and they marry. When he sobers up he feels that she married him for his money, which she hoped to inherit after his death, and decides to "cheat" her of it by going to Arizona and doing everything the doctor told him that would restore his health. There are more misunderstandings but in the end he finds out that she loved him.

There does not seem to be much to the story; the characters do not awaken much sympathy and the action is not pleasurable; no one is pleased to know that a man is dying of consumption. Because of the drinking scenes, it is hardly suitable for children or for Sunday showing.

and William Collier, Sr., do not appear in the cast, it is a story and star substitution. But since Charles Farrell is the star, you are getting more than the contract calls for.

THE SPIDER: (320) In the contract No. 320 was listed as "Midnight Cruise," and was to have been founded on a story by Fulton Oursler and Lowell Brentano. But since "The Spider" has been adapted from the play by Albert E. Lewis, it is a story substitution.

STEPPING SISTERS: (323) In the contract 323 is listed as "Alimony Queens" from the story by Vernie E. Connolly, and since "Stepping Sisters" has been adapted from the play by Howard Warren Comstock, it is a story substitution.

CKO

WAY BACK HOME: "Miracle City" is supposed to have been the original title of this picture, which on the work sheet was No. 19. But "Miracle City" was to have been founded on a story by Howard Eastabrook, and since "Way Back Home" has been founded on a story by Jane Murfin it is a story substitution and you are not obligated to accept it. Small town exhibitors, however, should accept it for it is a good picture for them.

Tiffany

MORALS FOR WOMEN: (8191A) According to the contract this picture was to have been based on a story by A.P. Younger, and since the finished product is based on a story by Frances Hyland, it is a story substitution and you are not obligated to accept it, except if you are a franchise holder, in which event you will have to accept it.

Universal

RECKLESS LIVING: (A4010) In some contracts, 4010 is listed as "Lilies of Broadway," which was to have been based on a story by William Hurlbut, and since "Reckless Living" has been founded on the play by Eva K. Flint and Martha Madison it is a story substitution and you are not obligated to accept it.

A HOUSE DIVIDED: (A4015) In the contract 4015 is listed as "Boulevard," and was to have been based on the story by Ernest Wolf, and since "A House Divided" has been based on the story by Olive Edens it is a story substitution and you are not obligated to accept it.

LAW AND ORDER: (A4017) In the contract 4017 is listed as "Derailed" and was to have been founded on the story by Wadsworth Camp, and since "Law and Order" has been based on a story by W. R. Burnett it is a story substitution and you are not obligated to accept it.

Warner

UNDER EIGHTEEN: (360) In the contract 360 is listed as "Society Lane," and was to have been based on a story by Catherine Knox, and since "Under Eighteen" is based on the story by Maude Fulton and Charles Kenyon it is a story substitution and you are not obligated to accept it.

TAXI: (382) In the contract 382 is listed as "The Man in the Case" by Harry Leason, and since "Taxi" has been adapted from a play by Kenyon Nicholson it is a story substitution and you are not obligated to accept it.

Look up the law in your state on substitution of articles advertised.

THE VALUE OF BOOK PICTURES AT THE BOX OFFICE

When a picture is to be founded on a book, the producer-distributor instructs his salesman to use this fact as a sales argument for higher rentals.

As a rule, the salesman succeed in obtaining at least part of the additional rentals they demand for that picture, for the average exhibitor, not being equipped with information that would enable him to offset the salesman's arguments, is forced to capitulate.

What is the box office value of a picture that is founded on a book?

A correct answer to this question is not, of course, easy. It was not, at least, possible to give such an answer up to within recently. But certain facts given in the survey of the book trades made by Mr. Orion H. Cheney, former vice-president of the Irving Trust Company, published in the daily papers last week, enable one to get an approximate idea.

According to this survey, nine books out of each ten sell more than one thousand copies and fewer than four thousand; five out of ten sell more than four thousand copies

and fewer than ten thousand; two out of ten sell more than ten thousand copies and fewer than twenty thousand; and only one out of ten sells more than twenty thousand copies, putting the book in the "Best Seller" class.

The report does not state how many of the best seller class reach the one hundred thousand mark, but I doubt if the number is greater than one in ten.

The number of book pictures announced by the nationally organized distributors in the last two or three years has been about one hundred. If we are to use Mr. Cheney's figures as a basis of our calculation, only five pictures out of each of these one hundred were founded on books that had a sale of more than twenty thousand copies, the remainder belonging to the classes that had a sale of fewer than twenty thousand copies and as low as one thousand. And a circulation of twenty thousand copies, which is the average number of the so-called best sellers, is not very much, even if ten readers to a copy is figured out, when one takes into consideration the millions who see a picture.

Next time a salesman uses as a sales argument the fact that a certain number of his pictures are to be founded on "well known" books, show him this editorial!

WHY THE CANAVAN WAGE RELIEF PROPOSAL WAS VOTED DOWN

About a month ago the Operators' locals throughout the country voted down President William F. Canavan's proposal for a thirty-six week relief to the circuit theatres, bringing about his resignation.

This paper has just learned authoritatively that what made the locals vote down the relief plan was the information they received to the effect that Nicholas M. Schenck received a handsome check of \$450,000 from Metro. The men wanted to know why they should consent to have their wages reduced when so large a bonus was paid only to one man.

The news that so large an amount of money was paid to Nicholas Schenck as a bonus should cause to boil every one of you who is compelled to pay to Metro anywhere from twenty-five to thirty-five per cent of the gross receipts, and should strengthen others to refuse to accept terms that make it possible for MGM to pay so much extra money to one man, for if you should agree to them you will be denying yourselves and your families even the necessities of life just to make it possible for Nicholas Schenck to receive nearly half a million dollar bonus, and at a time when there are nearly ten million men out of work.

Here is another thought: If Nicholas Schenck received nearly one-half million dollars, what have the others received? There is Louis B. Mayer to consider, and Irving Thalberg, and Felix Feist, and the Moskowitzes, and the Bernsteins, and the sub-executives. The total amount must reach into millions when you bear in mind that Dave Bernstein, who is only a treasurer, received, according to Mr. Ralph Hendershot, editor of the Financial Column of the New York *World-Telegram*, \$164,642.

I have read in history about slaves; but I doubt if they were any worse than some exhibitors.

THE ANTI-TRUST LAW AGITATION

In the last six or seven months there has been a persistent effort directed towards the revision of the anti-trust laws. The agitation has been carried on by big businesses.

In some instances, it was done in the open, by means of conferences, to which even law schools of universities were invited; in others, it was done subtly, by means of propaganda, labeled "stabilizing industry." But it all is directed toward the same end—the repeal of the Sherman and the Clayton acts.

The repealing of these two acts will remove the only restraint from the greedy tactics of big businesses, particularly from those of the moving picture companies. You should, therefore, do all there is in your power to prevent it.

See your Congressman with the view of asking him to fight against the tampering with these two laws; it is the only safeguard the small businessman has. If they should be repealed, nothing will stand between you and annihilation.

LOOK OVER YOUR FILES OF HARRISON'S REPORTS

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No. 4

THE NUMBER OF PICTURES THAT WILL BE DROPPED FROM THE PRODUCTION SCHEDULES

The following is the latest information that I have been able to get regarding the number of pictures that will be left out from the production schedules of the national producer-distributors:

COLUMBIA: According to the Home Office of this company, it will make all the pictures it announced.

FIRST NATIONAL: As far as the Home Office knows now, no picture will be dropped.

FOX: This company has always delivered the number of pictures it sold and according to the Home Office the full number will be delivered also this year.

MGM: According to the Home Office, all pictures announced will be made.

PARAMOUNT: This company will deliver only sixty.

RKO: The exact number that will be made will not be known until Ned Depinet and Joe Snitzer, who have left for the Coast last week, return; they went there to arrange production matters.

RKO-PATHE: Pathe will deliver all except perhaps one Eddie Quillan and one William Boyd.

TIFFANY: Bill Saal says he will make them all.

UNITED ARTISTS: The Home Office says that all the pictures announced will be made and delivered.

UNIVERSAL: This company expects to make all the feature pictures it announced with the exception of the Whirlwinds; instead of fourteen Whirlwinds, it will make only eight. The following will be dropped: "Crime Breaker," "Blizzard Bound," "The Silencer," "Gun Moll," "Ambuscade," and "The Freeze-Out."

WARNER BROS.: This company expects to make every one it has announced.

THE ACTION OF ALLIED IN THE TAX QUESTION

Mr. Abram F. Myers, General Counsel of Allied States, sent to the Chairman of the Ways and Means Committee, at Washington, a letter advocating the cause of the smaller exhibitors in the matter of admission taxes.

The letter was written well and presents the cause of the independent theatre owners in a forceful and convincing way. It is thorough in explaining "Protection" and the "Allocation of Product," particularly as to its pernicious effect upon the meager profits of the small exhibitors.

The closing paragraphs read as follows:

"The Committee will observe, therefore, that there is a vast difference between these independent theatre owners and the great motion picture companies whose wild extravagances have occupied so much space in the public prints. The independent theatres are not responsible for and have not participated in the orgies that have made the industry such a shining mark for regulation and taxation. They are performing a useful and, we believe, necessary service to the public but are making no money under industry practices and economic conditions. They cannot possibly absorb the proposed tax and their patronage is such that they cannot pass it on to their patrons.

"The independent theatre owners ask that the Committee give consideration to the special circumstances of their case. They ask that their situation be not confused with that of the other branches of the industry which may be represented by such organizations as the Motion Picture Producers and Distributors of America (Hays organization), the Motion Picture Theatre Owners of America (representing primarily the producer-owned theatres), or like organizations. They further ask the privilege of laying evidence in support of these statements before your

Committee when and if any measure involving any such tax shall come before you for consideration."

If you have not yet written to your Congressman regarding the proposed tax, you had better take time and do it now. If you should delay writing, it may be too late.

SUBSTITUTIONS AND THE LAW

Substitution of any other article for an advertised article without the consent of the purchaser is prohibited under an amendment to the advertising ordinance of Birmingham, Alabama, which amendment was adopted by the City Commission. This amendment was adopted, according to a report, at the request of the Better Business Bureau.

Since every state has a law making the substitution of an advertised article for another article unlawful, you should look up such a law to enable you to resist the pressure of some exchanges in substitution matters; and if you find that the law is not sufficiently broad to cover the film substitutions case well, you should request your legislators to add an amendment to the law.

ADVERTISING WARNER BROS. PICTURES AND WARNER BROS. THEATRES IN FILMS

"Taxi," the Warner Bros. picture, contains "plugs" for Warner Bros. pictures and theatres.

This paper hopes that Warner Bros. will not make this a policy, for there can be no more injurious practice; the public will no doubt resent it. And it has a peculiar way of showing its resentment; instead of complaining to the manager of the theatre that shows an objectionable film, it stays away from most films.

If the Warner Bros. pictures were shown only in Warner Bros. theatres, there would be no objection on the part of the independent theatre owners; in fact, such owners would have no right to object. But the matter differs when these pictures are sold also to them. And the act of including "plugs" in films is also unethical, for the company does it without first obtaining the permission of those who own the screens.

Allowing the characters to mention commercial articles for the purpose of bringing them to the attention of those who watch the picture is harmful in that such an act destroys the illusion.

Those of you who have bought the Warner product have the right to complain against such a practice.

STOP GIVING FREE PUBLICITY TO THE TELEGRAPH COMPANIES

The producers have been giving free publicity to the telegraph companies for years. That is what they do whenever they put into a picture a telegram with a telegraph company's name.

It is hard to figure out in dollars and cents the amount of free publicity they have given to these companies, but it must run up to millions. And yet the moving picture industry does not benefit even to the extent of one cent from this advertising.

I have been informed reliably that several years ago the telegraph companies were planning to do some institutional advertising in the newspapers, but that they have so far done nothing about it. Why should they spend money in the newspapers when they get more free publicity than they need from the moving picture industry?

There should be an end to this practice. Let the producers adopt some name such as the one that follows for the purpose of making a telegram look like a telegram: "Moviegraph Communications Company," or some name similar to it.

"Two Kinds of Women" with Phillips Holmes and Miriam Hopkins

(Paramount, Jan. 16; running time, 71 min.)

Only fair. After a time it becomes boring and depressing. Some of the "entertainment" features are drunken women, blackmail, and a murder. Little sympathy is felt for the hero, for while he was in a drunken stupor he had married a cheap chorus girl, who later tries to blackmail him. Although the heroine does nothing that is objectionable, yet she is not a wholly sympathetic character, for all that appeals to her is living in New York, going around and having good times. There is not much suspense and but little human interest:—

The heroine and her father, a Western Senator, come to New York. The Senator is to debate over the radio of the bad influence of New York over other cities in the United States. The heroine is happy to be in New York for she is anxious to have a good time and is tired of the cramped way of living in the West. Her first night out she meets the hero, a bored, sophisticated, wealthy young man. They fall in love with each other, and for the following week she spends all her time with him. He tells her that he had married a chorus girl while he was drunk and that she was demanding a large sum of money to free him. They go to the heroine's father for help, for the hero's father would not do anything for him, but he, too, refuses to help them. The heroine pays the chorus girl a visit. She finds her drunk and in the midst of having a party, but the girl listens to reason and tells her she will do anything she says. In the meantime, the chorus girl's lover, who was badly in need of money, telephones the hero to call at the apartment. When he arrives there the girl, quite drunk by this time, tells him she will release him because of the sweetness of the heroine. The lover overhears this and threatens the girl, and during a quarrel in which he tries to take her jewels she falls through a window to her death. Everyone at the party is arrested and the hero is held for the murder. The heroine's father comes to his help, even at the risk of losing his reputation. The real murderer is found and the hero is freed. He and the heroine are united.

The plot was adapted from the play "So This Is New York," by Robert E. Sherwood. It was directed by William C. deMille. In the cast are Wynne Gibson, Stuart Erwin, Irving Pichel, Stanley Fields, James Crane, and others. The talk is clear.

Not suitable for children or for Sunday showing.

NOTE: Columbia Broadcasting Station is advertised in two different places. This Station is owned by Paramount; at least fifty per cent of it.

"The Unexpected Father" with Slim Summerville

(Universal, Jan. 3; running time, 62 min.)

Although the story is simple, the picture is very entertaining. What makes it entertaining is little Cora Sue Collins, not more than four years old, whose story as to how she got into pictures is as human as fiction. Although this is the first picture she has been in, she acts like an old troupier. There is considerable human interest and plentiful laughs. Many of the laughs are provoked by Zasu Pitts.

The story opens showing Slim Summerville drilling for oil and striking it so rich that he becomes a millionaire overnight. He moves to a big city, lives in big style, and becomes engaged to an adventuress. While on a visit to his fiancée, he is tricked by a woman into believing that he had struck her child with his automobile, injuring her; she demands money. A policeman rushes to the scene. The child, a girl about four years old, sneaks into the hero's automobile and hides herself. So when the hero is on his way he discovers the child. She calls him papa. A policeman comes along and is about to arrest him for kidnapping when the child calls him papa. The policeman then orders him to take the child home. He does so. At his home he discovers a welt on the child's shoulder and learns from her that she had been whipped by the old hag, who was not her mother. The hero feels so much pity for the little girl that he orders his servants to buy clothes for her and to dress her up. The child is so intelligent that he becomes attached to her. The child is the means of his being saved from marrying the adventuress; just as the minister was about to make them man and wife, the child reaches the hero's yacht, where the wedding ceremony was being performed, and calls him papa. At that moment she loses her balance and falls into the water. The hero dives after her and saves her from drowning. The hero discovers the mercenary motives of his fiancée and of her mother and refuses to go through with the wedding ceremony, determined to devote his time to rearing

his little girl. By this time he realized that the girl's nurse loved him and he proposes to her. She accepts.

The story is by Dale Van Every; the direction, by Thornton V. Freeland. Zasu Pitts is the nurse, Dorothy Christy the fiancée, Grace Hampton, Claude Allister, Richard Cramer and others are in the cast. Not a substitution.

Suitable for children and for Sunday showing. If the exhibitors should advertise Cora Sue Collins, emphasizing her acting ability and her charm, they might help the picture to draw bigger crowds.

"Union Depot" with Douglas Fairbanks, Jr.

(First National, Jan. 23; running time, 68 min.)

A fast-moving, interesting and at times exciting picture, handled artistically. One is held in suspense to the very end. There is no real connected story, for it is made up of strange experiences that befall different individuals, all of whom come together in a large railroad station. Practically all the action takes place in the railroad station, and within a few hours. The setting is very realistic, for people are shown hurrying for their trains, porters running around with baggage, and announcers calling out the various stations. There are some human touches, too, as for instance the showing of a mother with her two children going to her vacation, sorrowfully taking leave of her husband, who cannot afford to accompany them. One of the most exciting situations is where the hero gives chase to a murderer, jumping from one train to another, across tracks and back to the station, where he captures him. There is one situation that is bold: it is where the hero attempts to become intimate with the heroine:—

The story revolves around the hero, a hobo. He and his hobo pal, just out of jail, are hungry and broke. They arrive at Union Depot. The hero tells his partner to wait outside while he sees what he can pick up. He goes to the wash-room and there is greeted by a drunk, who rushes away to make his train and who negligently leaves his bag behind. The hero takes it, finds shaving utensils, a new suit of clothes and money, and he emerges like a gentleman, with the money in his pocket. He is about to leave the station when he is attracted by the heroine. She is a chorus-girl, broke, and desperate. She needs the fare to get to a Western state where a show is playing and where she had been offered a job. She consents to go to a hotel with the hero for the money, but he discovers she is a good girl and so he, not only does not harm her, but also stakes her to the fare. His pal finds a baggage ticket. They redeem it and find it is a violin case filled with money. It is not until he buys clothes for the heroine that the hero discovers the money is counterfeit. He and the heroine are arrested, but eventually the real counterfeiter is found and they are released. The heroine tearfully parts from the hero. He and his pal take to the road again.

The plot was adapted from a story by Joe Laurie, Gene Fowlers and Douglas Durkin. It was directed by Alfred E. Greene. In the cast are Joan Blondell, Guy Kibbee, Alan Hale, George Rosener, Dickie Moore, and others. The talk is clear. Not a substitution.

Because of the situation in which the hero attempts to become intimate with the heroine, the picture is unsuitable for children or for Sunday showing.

THE PATHE RELEASE SCHEDULE FOR SHORTS

Because of our inability to get the Pathe release schedule for shorts when it was needed, the last Index was published without such a schedule. It is now possible for me to give it to you.

RKO Pathe—One Reel

- | | |
|---|----------|
| 1 (16) Big Game—Fables (7½ min.) | Aug. 3 |
| 1 (16) Olympic Talent—Sportlights (8½ min.) | Aug. 9 |
| 2 (17) Love in the Pond—Fables (6 min.) | Aug. 17 |
| 1 Woodrow Wilson's Great Decision—Gibbons (10½ min.) | Aug. 17 |
| 2 Pathe Review—(magazine) (11 min.) | Aug. 24 |
| 2 (17) Manhattan Mariners—Sport. (8½ min.) | Aug. 24 |
| 2 Beneath the Southern Cross—Vagabond (10 min.) (reset) | Aug. 31 |
| 3 (18) Fly Hi—Fables (7½ min.) | Aug. 31 |
| 3 (18) Floating Fun—Sportlights (9 min.) | Sept. 7 |
| 2 The Turn of the Tide—Gibbons (11 min.) | Sept. 14 |
| 4 (19) The Family Shoe—Fables (6½ min.) | Sept. 14 |
| 3 The Utmost Isle—Vagabond | Sept. 21 |

3	Pathe Review—(magazine) (11 min.)	Sept. 21
4	(19) Pigskin Progress—Sport. (8½ min.)	Sept. 21
5	(20) Fairyland Follies—Fables (8½ min.)	Sept. 28
5	(20) Timing—Sportlights (9½ min.)	Oct. 5
6	(21) Horse Cops—Fables (7½ min.)	Oct. 12
4	Pathe Review—(magazine) (11 min.)	Oct. 19
6	(21) Pack and Saddle—Sport. (10½ min.)	Oct. 19
7	(22) Riders of Riley—Sport. (9 min.) (reset)	Oct. 26
4	Song of the Voodoo (Through the Ages)— Vagabond (8½ min.) (reset)	Oct. 26
7	Cowboy Cabaret—Fables (7 min.)	Oct. 26
8	In Dutch—Fables (6½ min.)	Nov. 9
8	Canine Champions—Sportlights (9½ min.)	Nov. 16
5	Pathe Review—(magazine) (11 min.)	Nov. 16
5	Thru the Ages (Children of the Sun)— Vagabond (10½ min.) (reset)	Nov. 23
9	The Last Dance—Fables (7½ min.)	Nov. 23
9	Uncrowned Champions—Sport. (9½ min.)	Nov. 30
6	Pathe Review—(magazine) (11 min.)	Dec. 14
10	Ducks and Drakes—Sportlights (9 min.)	Dec. 14
6	Children of the Sun—(Vagabond) (9 min.)	Dec. 21
7	Pathe Review—(magazine) (11 min.)	Jan. 16
11	College Grapplers—Sportlights (9 min.)	Jan. 27
10	Toy Time—Fables (7½ min.)	Jan. 27

RKO Pathe—Two Reels

2373	Selling Shorts—Trav. Man com. (19 min.)	Nov. 30
2383	Easy to Get—Gay Girl com. (19½ min.)	Dec. 7
2363	Camping Out—Average Man com. (19½ m.)	Dec. 14
2323	Doomed to Win—Rufftown com. (18½ min.)	Dec. 21
2334	Guests Wanted—Benny Rubin (18½ min.)	Jan. 18
2314	Wide Open Spaces—Masquer. com. (19 min.) (reset)	Jan. 25
2344	The News Hound—Frank McHugh (19½ m.)	Jan. 25
2374	Stop That Run—Trav. Man (19 min.)	Feb. 1
2384	Only Men Wanted—Gay Girl com. (20 min.)	Feb. 8
2364	Bon Voyage—Average Man com. (19 min.)	Feb. 22
2324	Battle Royal—Rufftown com. (17½ min.)	Feb. 29

"Sunset Trail" with Ken Maynard

(*Tiffany*, released Jan. 3; time, 59 min.)

Deeply appealing. It is, in fact, one of the most appealing stories given to Mr. Maynard in a long time. The human interest is awakened by the hero's attachment for an orphan boy, son of a dead friend of his, by the loyalty the boy shows toward the hero, and by the warm friendship that exists between the hero and another cowboy. There are several situations that thrill one. They show much shooting between the hero and his friend, on the one hand, and the villains on the other:—

The hero settles in a town to look after the ten-year old son of a dead pal of his. His pal, a cowboy, feels restless and uses all his wiles to lure the hero back to cowpunching; but the hero does not want to do it because of the boy, who could get an education only if they remained in the town. The pal runs away from the two and gets a job on a ranch, belonging to the heroine. Much shooting is going on because the villains, in league with a crooked banker, were determined to drive the heroine off the ranch, making her sell it for a "song." The pal interests the hero in the heroine's plight and the hero and his little friend set out to find their pal and to help him chastise the villains. They arrive at the ranch just as a shooting affray was going on. The hero attacks the villains from behind and drives them off. During another shooting affair, the villains shoot and kill the pal. This saddens the heart of the hero and breaks the heart of the little boy. The hero determines to bring the murderers to justice. He eventually succeeds. Since by this time he had fallen love with the heroine and she with him, they marry. He is also made a sheriff.

The story is by Ben Cohn; it was directed by R. Reeves Eason, who several years ago made many deeply appealing pictures for Universal. Ruth Hiatt is the heroine, Frank Rice the pal, Buddy Hunter the boy, and Philo McCullough the crooked banker.

Excellent for children and for Sunday showing.

"Dance Team" with James Dunn and Sally Eilers

(*Fox*, Jan. 17; running time, 85 min.)

Entertaining! Although the story material is not novel, it has been handled artistically, and the picture holds one's attention. There is much human interest aroused mainly by the trials and tribulations of the hero and the heroine, who

try to become famous dancers. Some of the situations cause much humor. One of such situations is where the hero is determined that he and the heroine will get their start. He takes her to a good restaurant, orders a forty dollar dinner, and then tells the proprietor he has no money, but is willing to dance for the check. They are both thrown out. The heroine at all times arouses the sympathy of the audience because of her kindness and patience. The hero at times arouses sympathy for he, too, is kind, but for the most part he displays such vanity and pig-headedness that he becomes disagreeable:—

The hero and the heroine both love dancing. They are overjoyed at becoming acquainted for they decide to team up and become great dancers. The hero is vain and yet has a great deal of confidence in their eventual success. He warns the heroine not to fall in love with him, because it might interfere with business, but he falls in love with her and is happy when she confesses that she, too, loves him. The hero's great fault is his quick temper and his desire to fight upon the least provocation. For months they meet with no success, for they cannot even get engagements, and so they are forced to take jobs outside their profession. But their big chance comes. They are engaged to dance in a new night club, and they are an overnight sensation. They become famous and draw huge salaries. But this causes a rift in their love affair. The hero spends his time with a debutante who is mad about him, and the heroine is seen with a young man of a wealthy family. They are both heartbroken for they still love each other, but they do not understand each other. The hero, egged on by the debutante, picks a quarrel with the heroine's friend. There is a fight, and he is discharged. He goes broke and drinks. She becomes engaged to her wealthy friend. A few days before her wedding, an old actor friend of theirs brings the hero and the heroine together again. It is plain they still love each other and vow to start all over again and never to part.

The plot was adapted from the novel by Sarah Addington. It was directed by Sidney Lanfield. In the cast are Minna Gombell, Harry Berresford, Edward Crandell, Ralph Morgan, and others. The talk is clear.

Suitable for children and for Sunday showing.

SUBSTITUTION FACTS: In the contract No. 311 is listed as "A Ticket to Hell," from the original by Barry Connors, and since "Dance Team" has been founded on the story by Sarah Addington it is a story substitution.

"Forgotten Women"

(*Monogram*, Jan. 14; running time, 66 min.)

An ordinary program picture. The hero behaves like a cad, for when he is poor the heroine takes care of him, tends him when he gets drunk, and in general looks after his welfare. But once he attains success, he neglects her, becomes engaged to a wealthy girl without telling the heroine, and even permits her to spend the night with him on the pretext that he will marry her the next day. In the end he changes, but it is not enough to win sympathy for him. The humor is caused by the elderly friend of the heroine, who lives with her. She eventually shows the hero up and makes him realize the error of his ways. There is some excitement towards the end, where the hero is shown giving chase by automobile to the heroine, who was running away with a gangster, because of her disappointment in him:—

The heroine and her elderly friend are roommates and both work as extras in moving picture studios. The hero, a newspaper reporter, lives in the same house and he and the heroine are sweethearts. With the help of the heroine's friend he is able to get a scoop for his paper and he is promoted. The editor's daughter becomes interested in him. He moves to better lodgings and only sees the heroine when he is forced to. He takes her driving one day and is afraid to tell her of his attachment for the wealthy girl. She thinks he will marry her and so she spends the night with him, only to wake up in the morning to find a curt note for her from him. She leaves in tears and joins a flighty friend of hers. They visit a notorious gangster and the heroine consents to go on a cruise with him. Her elderly friend finds out about this and rushes to the hero. She admonishes him, and begs him to give chase to the heroine and the gangster. He decides to do this and she joins him. They overtake the gangster and the hero and the heroine are united.

The plot was adapted from a story by Wellyn Totman, and directed by Richard Thorpe. In the cast are Marion Shilling, Beryl Mercer, Rex Bell, Edna Murphy and others. The talk is clear.

Not suitable for children or for Sunday showing.

NOTE: There is a close-up of a Yellow Cab Company taxi.

LET THE SLOGAN BE "MORE AND BETTER PICTURES"!

For the last ten years I have been hearing nothing but advice to the producers to make fewer pictures as the only way for them to make the pictures better.

Fewer than one-half the pictures are made today than were made a few years ago, and yet the quality has not been poorer at any time in the history of the business. And at no time were the number of good pictures greater than in 1917, when the number of pictures produced was about the highest.

Instead of fewer pictures the producers should plan to make more, for with the number greater their chances of making more good pictures will be more favorable.

If there are to be any slogans connected with the production of pictures, let one slogan be: "More and Better Pictures!"

LOOK OUT FOR SCHEMERS

From time to time this paper receives information from exhibitors to the effect that this, that, or another person or group of persons have put over in their towns some fake advertising scheme, fleecing the merchant of considerable money; they suggest that the facts be published so as to warn other exhibitors lest they, or the merchants of their towns, too, become victims.

I shall not call your attention to the danger of printing such matters before a full investigation of the facts is made, but will say that it is not conceivable that an exhibitor with even a fair amount of intelligence will give support to persons he knows nothing about, before making a complete investigation as to their reliability. Let each exhibitor demand bank and other reliable references before endorsing their plans.

Exhibitors in small towns should be very careful; because of the depression, there will be many a get-rich-quick scheme proposed to him. It is necessary for him, therefore, to investigate each plan thoroughly before taking any action.

BRINGING CHILDREN "IN" TO SHOCK THEM

Since sound came, the child custom has fallen off considerably.

One of the causes given is the inability of children to give to their emotions full play on account of the talk. But the greatest cause has been, in my opinion, the low tone of the pictures produced; the filthy stories and the dirty talk forced many parents to keep their children away from pictures.

Whatever the cause, however, the loss of child custom has been felt at the box office and the producers decided sometime ago to make an effort to bring it back by the production of pictures that have the greatest appeal to children.

Paramount has been the prime mover in this movement. Encouraged by the box office success of "Tom Sawyer," it made "Huckleberry Finn," "Tom Sawyer, Detective," "Skippy," and "Sooky." Some of the other producers make child pictures, too, but not as many as Paramount.

"Sooky," shown at the Rivoli for several weeks recently, attracted much child trade, not only because the story appeals to children, but also because of the popularity of Jackie Cooper.

During the showing of this picture, there was flashed on the screen a trailer advertising "Dr. Jekyll and Mr. Hyde." The scenes were selected from among the most horrid, horrid enough to give children as many nightmares as would be given to them by the entire picture. And yet not a single person from among Sam Katz's forces had sense enough to realize that it was wrong to shock children drawn to the theatre by means of a picture made specially for them. I know of at least one case where a child had had nightmares for several nights after seeing the trailer.

I have been preaching right along that circuit management of theatres is inefficient in that it lacks individuality of management. No better evidence could be adduced to prove the truth of such an assertion.

How could it be different? The producer-exhibitors have driven from the business at least two thousand experienced brains and tried to let three or four men in New York City do the thinking of all these men. They have driven away such men as E. V. Richards, S. Barrett McCormick, Mike Comerford, J. J. McCarthy and many more of similar caliber, with creative ability, sacrificing them to the altar of egotism, vanity, and selfishness.

There is a pay day for every wrong. Some of the perpetrators of this wrong have already paid. And they will

keep on paying until they restore theatre management to individuals. Unless this is done, we shall always have examples of stupidity such as shown at the Rivoli Theatre, where children were attracted to be entertained by a pleasing picture to be shocked by an atrocious trailer.

IF LIBELLING OF THE NEWSPAPER PEOPLE WERE TO CONTINUE!

"A considerable share of the libellous characterization of newspapers in the movies," writes Marlen Pew, of *Editor & Publisher The Fourth Estate*, "is easily traceable to a spite motive. I have in mind the authors of two such pictures, known to me as newspaper haters. Both had their day of opportunity in metropolitan newspaper work. Both failed, one as wretchedly as any man I know, for this collapse was both professional and moral. It is with ill concealed delight that he pictures his old trade, and his former colleagues, as degenerate racketeers, and conscienceless exploiters of everything that is decent. These authors no doubt get a thrill out of such misrepresentation, a low and mean emotion, but please consider the ease with which slanders have been unloaded on Hollywood. Dear old Hollywood that has been made, root and branch by favorable newspaper publicity! If Mr. Will H. Hays is Czar of the movies, he must give tacit approval of these offenses against newspapers that have certainly been good to him. He possesses power to curb movie abuses, and sometimes has exercised it, but not in behalf of newspapermen, judging from the continuing flood of 'spite' pictures giving the American movie-audience a totally false conception of editorial methods and reportorial ethics. I can advise Mr. Hays that no editor in the land would publish a false and scandalous characterization of the movies written by some actor, manager or director who had failed to make good in the movies and now seeks to vent his spleen and capitalize his plight at the expense of former employers and associates. That sort of lose and unprincipled conduct is left for Mr. Hays' outfit in Hollywood. Newspaper men are fed up. And the public also is not wholly deceived. Editors are receiving protests from outraged readers."

It is not difficult to understand and appreciate the bitterness and resentment Mr. Pew expresses in his article. Regardless of how many producers may feel inwardly, the newspaper people have been extremely kind to the moving picture industry. It is natural for him, as representing the sentiment of his fellow-newspapermen, then, to resent the moving picture industry's ingratitude.

The newspaper people have been very tolerant toward the moving picture industry, but this should not embolden the producers to keep their tactics unchanged. Two weeks ago I saw a picture in which a newspaper cameraman was shown aboard a ship ready to photograph important personages arriving from abroad; he had his camera in his hands and a bottle of booze in his overcoat pocket. The booze bottle added nothing to the picture; and yet it was there. (It is not there now; I pointed out to one of the executives how wise it would be for him to have it removed and he proceeded to have it removed forthwith.)

If the producers of moving pictures would show as much respect for the newspaper folk as they show for the humble citizens of a neighboring republic, I am sure that they would have the good will of the newspapers. It is not known probably to the newspaper profession but it is a fact that no moving picture can show a Mexican as a villain; the Mexican Government took care of that; it protested to Mr. Hays several years ago and Mr. Hays pointed out to the members of his organization the necessity of complying with the Mexican Government's request. Is he going to show the same courtesy to those who have been his friends and the friends of the moving picture industry? "Hot News," the novel by Emil Gavraeu, which MGM has bought and announced for production in the 1932-33 season, should be the answer.

METRO THEATRE
Clarendon, Ark.

January 8, 1932.

HARRISON'S REPORTS,
New York.
Gentlemen:

Kindly forward a sample copy of your publication and rates of subscription.

An exchange manager told me yesterday he did not see how any exhibitor could possibly do without your publication on the matter of substitution advice alone.

Yours truly,

J. W. CRABTREE.

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Columns, if It is to Benefit the Exhibitor.

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LOW SALES TACTICS

Fairfax, Minnesota, is a town of one thousand and sixty inhabitants. That is what the Federal census of 1930 said.

A. M. Inman conducts a theatre in that village—the Topic.

I don't know just how many nights a week he runs but I doubt if, under business conditions that prevail just now, he is open more than three nights a week.

If he runs three nights a week, the greatest number of pictures he could use in a year would be about one hundred and fifty.

The total number of feature pictures produced a year in the last few years is around four hundred, and since he can use only about one hundred and fifty he must naturally leave about two hundred and fifty unplayed. In other words, he cannot satisfy all the producer-distributors. Had there been no block-booking, he could choose a few of the best from each distributor and thus buy pictures from all, but the most he can satisfy now is three or four distributors.

Among the distributors Mr. Inman was compelled to leave unsatisfied was Columbia. But Columbia would not have it that way—it was not to be left disappointed; its illustrious President, Joe Brandt, felt that since Mr. Inman, like Mohammed, could not go to the "mountain," the "mountain had to go to Mohammed." And no sooner did he conceive this idea than he proceeded to make Mr. Inman go to Columbia.

What are the means he adopted? He broadcast a form letter to the people of Fairfax telling them that the reason why they do not see Columbia pictures at the Topic is because they have not asked Mr. Inman to book them, and that Mr. Inman would be glad to book them if they would only speak to him.

Talking about sandbagging!

I have written to Mr. Inman telling him that the people of Fairfax ought to know the real reasons why he is not showing Columbia pictures, and lest he should be too busy to frame a form letter himself, in order to help him, I took the liberty of framing it myself. Here it is:

"Dear Mr. (or Madam):

"I understand that Mr. Joe Brandt, President of Columbia Pictures Corporation, has sent you a letter informing you that the reason why you do not see Columbia Pictures at the Topic Theatre is because I do not know your wishes in the matter and that if you would speak to me and ask me to book them I shall only be too glad to do so.

"This is, of course, not the real reason why I am not showing Columbia pictures; having conducted this theatre for a long time I am thoroughly familiar with your wishes. In booking pictures, therefore, I always try to book those that will appeal to you most. The real reason is this:

"The pictures are sold to us before they are made. Each summer or fall the salesman comes to us with printed matter describing a small number of them; most of them are not described at all.

"Seven of the Columbia pictures were described; some of them are the following:

"**'THE ARTIST'S MODEL,'** to be founded on the Cosmopolitan Magazine short story by Rupert Hughes. According to expert opinion, the plot is very weak, and so it will not make a good picture, but Columbia decided to make a picture out of it because of the fact that the heroine poses in the nude.

"**'ZELDA MARSH,'** the Charles G. Norris novel: The heroine contracts an illicit love affair. The material is gloomy and sordid and not a wholesome entertainment.

"**'BLONDE BABY,'** the novel by Wilson Collison. It is a coarse book and it deals with sex. Some of the dialogue in it is the rawest ever printed.

"**'THE HALF WAY GIRL,'** the novel by Hawthorne Hurst. It is a filthy story, and some of the dialogue is vile.

"These are a few of them. And I am sure you will agree with me that I have done the wisest thing a self-respecting theatre manager could do when I did not book the Columbia pictures.

"I admit, of course, that Columbia has good pictures, too. These I would be only too glad to book if Mr. Brandt would only let me choose the ones that I would not be ashamed to show to you and to your children. But he will not let me do it. Ask him! His address is 729 Seventh Avenue, New York, N. Y."

This form letter, with some modifications, may be used by exhibitors in all other towns where Mr. Brandt may have broadcast the same form letter as he broadcast at Fairfax.

SCRAP THE HAYS CODE OF ETHICS!

I wish Mr. Hays had never formulated his famous Code of Ethics, for in the pre-code days a producer felt certain personal responsibility for the filth he put into his pictures whereas now he cloaks himself with this Code and commits nothing short of "grand larceny" or even "murder."

Some of these days you will receive for showing, or will see in another theatre, the Paramount picture "No One Man," and you will recall these words and will justify me for having expressed them. In the opening scenes, a young maid is shown lying on her bed in hysterics and saying to her mistress that she thought she could "get away with it" seeing society belles taking liberties with young men, but that she had found out she could not, implying that she had been seduced and that she feared the consequences. Her mistress tells her that the liberties society girls take are merely in talk and, after comforting her, assures her that she will "see her through." Towards the end of the picture this maid gives birth to a baby.

In another situation Paul Lukas, who takes the part of a doctor, is shown telling Cortez, husband of Carole Lombard, to give up drinking and to put an end to his obeying his sexual impulses because he had a bad heart and might drop dead any minute unless he carried out his instructions. Cortez, who knew that Lukas was madly in love with Lombard, thinks that the doctor had conceived the heart trouble so as to keep him away from her in order to enjoy her himself. A few scenes later Cortez is found dead in the room of Juliette Compton, his "flame," and the causes of his death will not escape even children of twelve.

Is there no shame at all in the producers of pictures whether under or outside the Hays Code? Don't they feel any responsibility when they make lust so attractive to young women and children? Why should they keep on judging the rest of the country by the few among those in their narrow circle?

I wish some exhibitors would take the Hays code and, after modifying it to bring it up-to-date so as to cover cases that were not foreseen by this code, introduce it in the legislatures of all the states with a view to putting it on the statute books as part of the criminal code. It is one time Mr. Hays could not work against its adoption, for he would have no reason to give for fighting his own brain child.

MILITARY POLITENESS IN USHERS

Nothing can irritate an intelligent person more than the sight of an usher acting with Prussian military precision. Politeness and courtesy towards customers are, of course, a requisite, but heavy boot militarism is out of place in a democratic country.

Manifestly the heads of some producer circuits do not understand human psychology, and the others ape them: they, no doubt, say to themselves, "If so-and-so has adopted this system it must be right!"

"The Man I Killed" with Lionel Barrymore, Phillips Holmes and Nancy Carroll

(Paramount, Jan. 23; running time, 75 min.)

Of those who will see this picture with a critical eye, none will gainsay that it is a piece of art so far as direction and acting is concerned; but it can be hardly called an entertainment, for it is too depressing. There are tearful situations, it is true, but they are the kind that leave one in a frame of mind of having attended a funeral, for there are shown mothers visiting a graveyard and mourning over the graves of their loved ones; fathers grieving for their sons, killed in action; people with hatred in their hearts against other people as a result of the war. And there is nothing to relieve the gloomy atmosphere. Instead of entertaining all those who will see it, it will bring back unhappy memories to them. Even though the hero is in the end relieved of his tragic thoughts when the parents of the boy he had killed at the front feel towards him as their own son, a fact which brings happiness to him, yet the feeling of depression is not driven off one's mind.

The story revolves around the unhappiness of a young French soldier caused by his having killed a young German soldier on the battlefield. Knowing the name and the address of the boy, which he had found in a book next to the body, he determines to go to the boy's parents, confess to them and seek their forgiveness. Once there, however, he cannot force himself to tell them. They think he is an old Parisian friend of their son's. They learn to love him as their own son and pray that he will remain with them. The hero falls in love with the heroine, who had been the German boy's fiancée. He confesses to her, but she refuses to allow him to tell the boy's parents because of the great pain it would cause them. Instead he tells them he will stay with them always. At last the parents feel some happiness again.

The plot was adapted from the play by Maurice Rostand. In the cast are Tom Douglas, Zasu Pitts, Lucien Littlefield, Louise Carter and others. The talk is clear.

Although there is nothing morally objectionable in the picture, it is too morbid for children or for Sunday showing.

"The Last Ride"

(Universal, December 28; running time, 62 min.)

Not only is the story poor but also the acting is terrible. It is a racketeer story, in which the leader of one of the factions is brother to a newspaper reporter, who has been assigned to get the stuff on racketeering. The dramatic punch is supposed to be delivered when the reporter learns that Big Boy, who had been murdered by the rival faction, his body having been thrown in front of his house, is his own brother. To continue the dramatic effect, the reporter is shown as having joined the rival gang under an assumed name with the purpose of finding out the man who had murdered his brother and so to avenge his death. To accomplish this, he has the editor of the paper use his influence to bring about his acquaintance with the leader of the murderous gang. But the acting is so mechanical that hardly any effect is produced upon one's emotions and feelings. Even if the direction and the acting were of the best, gangster stories have now fallen into disrepute and it is hard to arouse any interest in them.

Arthur Hoerle wrote the story; Duke Worne has directed it. Dorothy Revier, Virginia Brown Faire, Charles Morton, Frank Mayo, Tom Santschi, Francis Ford and others are in the cast.

Not suitable for children or for Sunday showing.

"No One Man" with Carole Lombard, Paul Lukas and Ricardo Cortez

(Paramount, Jan. 30; running time, 71 min.)

A demoralizing sex picture with hardly any human interest. The characters arouse no sympathy. The heroine is a loose-living young girl, who indulges every whim of the moment. Marriage is treated as a joke and just as one step towards indiscreet affairs. The heroine's husband, although presumably in love with the heroine, carries on affairs with other women to such an extent that it ruins his health. There is one extremely ugly situation in which the husband, regardless of the doctor's warnings, goes to the room of his "flame." A short while later he is found dead there, and the reason for it is easy to understand. Another ugly situation is where the heroine's maid attempts to commit suicide. She had listened to the heroine's talk about free love and tried it out, only to find that she could not take the consequences. The story is inane, useless and at times even ridiculous. As a matter of fact it is just so much filthy trash:—

The heroine, a wealthy society girl, once divorced, is contemplating marriage with a young sportsman. She knows he has had many affairs but she hopes that he will change to

some extent after they are married. During a party she discovers him making love to an old flame of his. This disgusts her and she determines not to marry him. She is interested in the hero, a hard-working physician. He proposes to her and although she does not love him she agrees to marry him. They elope. The sportsman follows them and forces the heroine to change her mind and marry him instead. The hero is thoroughly disgusted at the heroine when she consents to do this. After a year of marriage she finds that it is really the doctor she loved all the time. Her husband does not work, does not feel any qualms about being supported by her, and continues having his affairs with women. The doctor warns him of his heart condition and tells him he must abstain from physical indulgence. Thinking this a plot on the part of the doctor to keep him away from the heroine, he purposely visits his flame. He is found dead in her room. The heroine gives up her flighty way of living and becomes a nurse in the hero's sanitarium. Eventually they are united.

The plot was adapted from the novel by Rupert Hughes. It was directed by Lloyd Corrigan. In the cast are Juliette Compton, George Barbier, Virginia Hammond, Harth Pierson, Frances Moffett and Irving Bacon. The talk is clear.

Poison for children. Unsuitable for Sunday showing.

"Deadline" with Buck Jones

(Columbia, Sept. 28; running time, 64 min.)

An excellent Western. It has human interest, much action, and holds one in suspense to the very end. In addition the hero and the heroine are shown as being people of fine character; the hero, for instance, released from prison, refuses to be friendly with the heroine, although he loved her, until he proved his innocence, for he did not want to involve her or affect her reputation. The heroine, in turn, regardless of the town gossips, tries to induce the hero to be friendly, for she had always believed in his innocence. There is some good comedy, too, caused by the endeavors of a lovable young boy to bring the two lovers together. The friendship between this boy and the hero is appealing. As a matter of fact the picture is far more entertaining than many of the feature pictures that have been shown recently in the large downtown theatres:—

The hero, after having served one year of a five year sentence for manslaughter, is paroled. The warden warns him that one false step will land him back in jail. He returns to his home town determined to find the real murderer. He is snubbed by all but the heroine, her father, who is the town banker, a young boy, and two old cronies of his. He determines, however, not to be friendly with the heroine until he has proved his innocence. The only clue he has to the real murderer is a letter that had been found on the murdered man, which showed that he was after a man named Clink, wanted in Texas. He suspects a certain man (villain). The villain is after the heroine, but she repulses him. He involves the hero in another murder by stealing his horse so that it might be seen by witnesses near where the murder had been committed. Again the hero is put in jail. But the villain frees him so as to get the Sheriff and his men to chase him; this act would leave the coast clear for him to rob the bank. But the hero had overheard all this and is successful in capturing the villain, returning the money, and rewinning the love of the heroine.

The story was written and directed by Lambert Hillyer in a very competent manner. In the cast are Loretta Sayers, Robert Ellis, Knute Erickson, George Ernst and others. The talk is clear.

Suitable for children and for Sunday showing.

"University of Southern California—Notre Dame Football Game"

(Sono Art-World Wide; released now; 45 min.)

This is a condensed account of the football game that was played between the University of Southern California and Notre Dame. It is naturally exciting, as all well played football games are, particularly for football fans; and there are millions of them. It is shown just as played, in four quarters. The picture contains the most important plays of the game.

It might prove a good attraction as an addition to the program, provided the lateness in releasing it has not hurt its drawing powers.

If you expect to show it, you should be careful to make it plain to your patrons that this is not a drama, and that it is merely a photographic reproduction of the game just as it was played at South Bend, Indiana, on November 21, last year in which Notre Dame was defeated for the first time in years.

"Charlie Chan's Chance" with Warner Oland

(Fox, Jan. 24; running time, 71 min.)

The most entertaining detective and murder mystery produced in a long time; it holds one in tense suspense. The identity of the murderer comes as a surprise for at no time is he suspected. There are several exciting situations. One of such situations is where Charlie Chan is trapped in the room of a Chinese accomplice of the murderer. This accomplice planned to murder Charlie but this plan is upset and, instead, he is killed by the trap he had set for Charlie. There is sympathy felt for both the hero and the heroine, who are in love with each other, and who innocently become involved in the murder mystery. The manner in which Charlie Chan discovers the real murderer is ingenious and the plot at all times is logical. Most of the humor is caused by the quaint proverbs uttered by Charlie Chan.

The story revolves around the murder of a Scotland Yard detective who had come to America to search for a man who was wanted for murder in England. When his body is found it is thought at first that he had died from heart trouble, but Charlie notices a dead cat in the same room and that gives him the clue to the murder, which had been committed by gas. The mystery deepens and many people are involved, but Charlie finally unravels it by finding the Englishman who was wanted and proving that he had killed the detective. This frees the hero and the heroine from suspicion and they are united. Charlie is happy to leave New York to go back to Honolulu where a new son awaited him.

The plot was adapted from the story by Earl Derr Biggers, and directed by John Blystone. In the cast are Alexander Kirkland, H. B. Warner, Marion Nixon, Ralph Morgan, Linda Watkins, James Kirkwood and others. The talk is clear. Not a substitution.

Suitable for children and for Sunday showing.

"Cock of the Air" with Chester Morris and Billie Dove

(United Artists, Jan. 23; running time, 70 min.)

A fair comedy. The humor is rowdyish and occasionally vulgar. There is little to the story, and at times it becomes silly and at other times tiresome. It depends for its most humorous effect on a situation similar to that in "Private Lives," in which the lovers engage in a terrific battle. But this one is not so amusing. There is not much human interest. But the action is quite fast, and there is one situation that is quite thrilling; it is where two aeroplanes, bound from Italy to France, one being driven by a novice, come perilously close to each other, and to mountain tops:—

The heroine, a fascinating actress, is requested by France to leave the country so that the officers might become interested once more in war and not in her. She consents to go to Italy where she is given a villa and every luxury. There she meets the hero, an aviator, and she determines to win him. He is wild and impetuous and is accustomed to having women fall for him. He is amazed when the heroine does not react as he expects her to. They quarrel but he realizes that he really loves her. The heroine learns that her rival is creating a hit in Paris. This is more than she can stand and so she determines to go back. The only way to get there quickly is by aeroplane. And so she plays a trick on the hero by telling him that if he loves her he will indulge a whim of hers,—that is to have a cocktail at the Ritz bar in Paris. He is off leave and risks everything to do this for her. She tries to escape from him once they arrive in Paris but she finds this difficult. They both drink many cocktails and are slightly dizzy. She finally eludes him and goes to the theatre, back again in her famous role of Joan of Arc. The hero at first is angry when he hears how she trapped him, but he loves her and forgives her. She procures forgiveness for the hero from his superior officers. She accepts the hero's proposal of marriage.

The plot was adapted from a story by Robert E. Sherwood and Charles Lederer. It was directed by Tom Buckingham. In the cast are Matt Moore, Walter Catlett, Louis Albeni, Katya Sergeiva, and others. The talk is clear.

Hardly suitable for children or for Sunday showing.

"Panama Flo" with Helen Twelvetrees

(RKO Pathe, Jan. 29; running time, 71 min.)

A fair melodrama. It has some fast action, but the characters are so unsympathetic that there is little human interest in the story. The heroine at times arouses some sympathy, but not enough to hold one's interest at all times. In addition, it is demoralizing, for the theme is sexy and the characters indulge in constant drinking, especially the hero and the heroine. There is one ugly situation in which the heroine

attempts to get the hero drunk so that she might be enabled to rob him of his bankroll. There is one exciting and also surprising situation. It is where the villain, whom the audience at all times believed to be an honest and upright man, attempts to steal papers belonging to the hero:—

The heroine is an entertainer at a cafe in Panama. She is in love with the villain, whom she believes to be a fine and loyal man. Business at the cafe is bad and all the entertainers are fired. But the heroine does not worry since she expects to be married. Her sweetheart tells her he has to take an aeroplane trip to the South American jungles on business, and tells her to wait for him. She waits for several weeks and there is no word from him. Broke and desperate, she joins in a plan to get the hero, a patron of the cafe, drunk and steal his money. He is wise to her and insists that she give back the money. Her accomplice, to whom she had passed the money, runs away with it. She is forced to go to the jungles with him as his housekeeper or else suffer the consequences of jail. He attempts to make love to her but she keeps him away with a gun. She is overjoyed when her sweetheart makes a forced landing in front of the hut. He tells her he knows the whole story and had come to rescue her. They wait until the hero's absence to make their escape. The heroine is disillusioned to find that her sweetheart did not come for her but came for valuable papers belonging to the hero. She shoots him. The hero sends her back to New York. Three years later he finds her there and confesses that he was the one who shot the villain and not she, for he had been an onlooker from the outside. At first she is bitter against him but later they are reconciled.

The plot was adapted from a story by Garrett Fort and directed by Ralph Murphy. In the cast are Charles Bickford, Robert Armstrong, Marjorie Peterson, and others. The talk is clear. Not a substitution.

Not suitable for children or for Sunday showing.

FACTS ABOUT PICTURES NOT YET REVIEWED BECAUSE OF RETARDED PLAYING IN THIS TERRITORY

In the issue of January 16 a few facts were given to you about "West of Broadway" from the press sheet, because the picture has not yet been shown in this territory. This picture has been announced for showing at Loew's Eighty-third Street Theatre and some other Loew Theatres tomorrow (January 27). Since the picture has not been shown at the Capitol, or even at Loew's State, it is manifest that my supposition that it is a poor picture and has been held back so as to avoid criticism of it is correct. It will be reviewed in next week's issue.

Here are some more "paper" reviews:

"THE FALSE MADONNA," Paramount, released nationally December 5: Kay Francis helps William Boyd to fleece people. She decides to give up her criminal career but she cannot get loose from Boyd's clutches. He induces her to impersonate a dead woman so as to inherit the son's fortune, who was fragile and was not expected to live long. The boy warms up to her so much that Kay finds herself developing a motherly feeling toward him. The boy's business representative (Conway Tearle) suspects the hoax. Boyd gets restless on account of Kay's slowness to get hold of some money and when he calls on her and learns that, because of the death of the boy, all their plans had gone wrong, he becomes uncontrollably angry. Conway Tearle threatens Boyd to call the police. Boyd becomes frightened and runs away. Kay and Conway marry.

It is difficult to warm up to a lot of crooks. There is some sympathy for Kay after she begins to love the boy, but the whole story is unpleasant.

It does not seem to be suitable for children or for Sunday showing.

"WORKING GIRLS," with Paul Lukas; Paramount, released December 12: This is a romance between two young men and two young girls, who meet each other in New York. It seems to be a poor gold-digger story. It has been founded on Blind Mice, a play that ran a few seasons ago, with an all-woman cast. It does not seem to possess particular merits to make it a good entertainment for Sundays, or for children.

"SCARFACE," United Artists; released Nov. 28: As said in the Forecaster review, this is a gangster story, immoral and demoralizing.

Since the vogue for gangster stories is gone because of the agitation against them by every decent person in the United States and in the entire world, not much may be expected from it.

Reviews will be given as soon as the pictures are shown in this territory.

THE PARAMOUNT HOPES ON "THE MAN I KILLED"

"For the first time in months," says the January 15 issue of *Publix Opinion*, the house organ of the theatre department of Paramount-Publix, "the concerted effort of the entire Paramount Publix organization will be thrown behind a picture which has convinced executives both in the east and west of its fine picture qualities and its excellent box-office potentialities.

"The picture is, 'The Man I Killed.'"

"As far as Publix is concerned, 'The Man I Killed' must be sold with everything that can be put into it: The campaign put on by every theatre must be the best in the history of that theatre and must reflect the greatest effort on the part of the men in charge.

"So vitally important is this, that Mr. Katz has declared that either he or Mr. Dembow will visit about 10 cities and towns chosen at random and check into the campaigns being used. . . .

"'The Man I Killed' is one of the finest productions on this year's release schedule. . . ."

Much more is said about the picture and a great deal more urging is done for the selling of it than I have reproduced, but it is enough to show how the Paramount executives feel about a picture for which they must have spent one million dollars, and what efforts they are exerting to sell it to the public.

The following was said in the review of this picture in "The Harrison Forecaster," page 126, under "Comment":

"It is gloomy stuff, for the theme will make the leading figure a brooding, serious lad. . . . Obviously, the young man is an unusual soldier to regard himself as a murderer after killing a man in warfare. . . .

"It is doubtful if people will become interested in the central figure of this play, and it is just as doubtful if they will get aroused over the lad's atonement,—his living with the parents of the boy he killed. It is the kind of story that might be liked in Europe, where people can take their entertainment in heavy forms, but it isn't stuff for America, a fact almost proved by the way stage producers have laid off it."

Under "The Editor's Opinion," the following was said:

"'The Man I Killed' is the kind of story I would like to recommend, but it can't be done. One has a sneaky feeling that, instead of being box office, such a story is actually anti-box office, and that if young Phillips Holmes keeps on appearing as a young man given to peculiar mental twists, his picture career will be short. He is not, incidentally, to be figured as any kind of drawing card, and from the nature of the story it is hard to see how any other star could be injected into the plot. . . . Depressing for old people and the children will find it so much Greek."

This Forecaster review, which was written from reading the play itself, months before the picture was started, represents the facts about the picture one hundred per cent accurately. I am thoroughly convinced that, despite the enthusiasm of the Paramount executives, it will not make any kind of box office success, by reason of the fact that it is too depressing, not to mention the fact that the action is too slow.

Why should the Paramount production heads have wasted the services of one of the best directors in the world and a million dollars of cold cash on story material that was hopeless to begin with? If a person who has not had any experience whatever at producing pictures could tell them that the material would not make a good picture, you would expect that the Paramount production executives, with years of experiences back of them, should have no difficulty at all in realizing that it is not good picture material, thus not only saving the million they have spent, not only sparing the services of so fine a director as Mr. Lubitsch, but also using the efforts of their sales forces on some pictures that would have brought results.

Paramount could have the Forecaster advice for nothing if they wanted it. But the Hollywood fellows want no outside advice; they know it all. That is why Paramount is now demoralized.

SUBSTITUTIONS

"MICHAEL AND MARY," Universal (4020): According to the contract, No. A4020 was to be "Bullet Proof," and that "Bullet Proof" was to have been founded on a story by William R. Burnett, and since "Michael and Mary" has been founded on the play by A. A. Milne, it is a story substitution and you are not obligated to accept it.

A CRITICISM FROM MR. COURTLAND SMITH

My old friend Courtland Smith, President of Pathe News, offers a friendly criticism against the views I expressed in the editorial, "STOP GIVING FREE PUBLICITY TO THE TELEGRAPH COMPANIES," printed in last week's issue.

"I am sorry to disagree with your article. . . ." Mr. Smith says, "against publicizing the telegraph companies. In my opinion the use in a motion picture of the expression 'Western Union,' or the use of the Western Union telegraphic blank, is not advertising or even publicity for that company. It is merely authenticating the incident. The quickest and most effective way to impress a scene on any one is to use familiar names of places. . . .

"If you will follow Brisbane's 'Today' column you will see he invariably uses as many names and places and things in everyday use as possible. In that way he quickly gets the understanding and interest of his readers.

"I think nothing could be more stilted in motion pictures than to have a telegraph company boy come up and hand the handsome hero a blank on which was written 'Moviegraph Communications. . . .'"

I have great respect for the opinions of Mr. Smith on account not only of his accomplishments in the motion picture industry but also of his personal qualifications. But I disagree with him as to his disagreement with my suggestion that the producers should stop giving free publicity to the telegraph companies. It is my belief that, since moving pictures deal with a fictitious world, all things in them should be fictitious. Just let the producers use a star actor's name as the name of the character he represents and you will realize immediately how badly the illusion is destroyed. A partial destruction of the illusion is effected even when they so use only the star's first name.

The argument Mr. Smith adduces to prove his contention right by pointing out to the practice of Mr. Brisbane is not pertinent for the reason that Mr. Brisbane deals with facts of life as they exist whereas pictures deal with the facts of life as they might be.

We have so been used to seeing Western Union or a Postal on the telegram headings in pictures so long that it is natural for a fictitious heading to make us conscious of it, but if such heading were used for as long a period of time as the Western Union or the Postal heading has been used we shall lose all consciousness of it. Perhaps "Moviegraph Communications Company" would make us too conscious of its fictitiousness; "Standard Telegraph Company" might be better; it is possible that most picture-goers will think that a new telegraph company has been formed and they will not feel that as if an effort is made by the moving picture concerns to avoid giving the existing telegraph companies free advertising.

There is one more remark that I should like to make in criticism of my friend Courtland Smith's criticism: What makes a picture appealing or laugh provoking or inspiring is not the employment in the scenes of the things that are used by people in real life in their social intercourse, but a plot in which the characters do things that interest or move the spectator, or make him laugh. Unless the plot is peopled with such characters, no amount of atmospheric realism can save a picture from the junk pile.

"EMMA"—"THE BIG PARADE"— "BEN HUR"

Many exhibitors have written and told me that the MGM salesmen are trying to force the exhibitors to book "The Big Parade" and "Ben Hur" in order to get "Emma." One of them has even sent me the letter the Los Angeles branch manager of this company has written him in which the manager makes an effort to sell him these two re-issues.

In order to get the facts, I called up on the telephone Mr. Felix Feist, general manager on sales and distribution of Metro-Goldwyn-Mayer, and asked him for a statement as to the accuracy of this information. Mr. Feist told me that, while it is natural for their film salesmen to try to sell "The Big Parade" and "Ben Hur," they have issued no instructions to refuse a sale of "Emma" in case the exhibitor does not want to buy the two re-issues at the same time.

Those of you who are dealing with Metro-Goldwyn-Mayer will be pleased, I am sure, with this information; it would be unthinkable for a big company like this one to force an exhibitor to book old pictures, seen almost by everybody, and out of date now because of the advent of sound since "The Big Parade" and "Ben Hur" were made, in order to get a modern picture.

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TWO SURPRISING STATEMENTS FROM A PERSON POSING AS THE REPRESENTATIVE OF INDEPENDENT EXHIBITORS

M. A. Lightman, president of M. P. T. O. A., an organization that consists of producer-exhibitors, who support it, and of a few well-meaning but misguided independent theatre owners, made the following statements before the Ways and Means Committee during the tax hearing:

"The sales policy of the national distributors heretofore has been to sell a block of pictures. The tendency today is to break that down. Two or three companies are adhering to that rather rigidly, but a majority of them in this past season have been breaking that policy down." And, "The cost of the film varies. If you want an average, I should say that the average cost of the film would probably be 25 per cent of the receipts."

If Mr. Lightman is able to get his film at an average of twenty-five per cent of his receipts, he is treated very well, indeed. Personally I don't know of many other independent theatre owners who are as fortunate as Mr. Lightman. If there are any, they cannot be more than a handful.

In reference to his statement that block-booking is fast disappearing, allow me to tell him that he is not keeping himself well informed, for my information is to the effect that block-booking, not only is not disappearing, but is being made more ruthless than ever by means of that other weapon, "Protection."

It is manifest that Mr. Lightman, despite the dress rehearsal, made some statements that proved damaging to the producers. That is the only explanation one can give to the reported fact that Charlie Pettijohn was writhing with agony in his chair, clinching the arms with his hands, and remarking that he, Lightman, should not have said this-or-that, in answer to questions by members of the Ways and Means Committee, and that he should have said thus-and-so. During the time Lightman had the floor, cold perspiration was running down Charlie's face and, no doubt, backbone.

On this occasion, let me call your attention to the fact that one of the trade papers has printed a letter from one of the well-meaning independent exhibitors, member of M. P. T. O. A., in which he deplores the fact that the Allied representatives brought into the hearing, what he calls, "industry quarrels." He refers to the discussion about block-booking, protection and cost of film, subjects which, he feels, should not have been brought up. "I, of course," he says in his letter, "have particularly reference to the gentleman who was so indiscreet as to bring up certain subjects that could not in any way help our cause and only served to cloud the issue. By promoting a discussion of block booking, unfair treatment by the producers and various and sundry other complaints he had to make, he did much to convince the committee that this industry was not a unit in anything, not even in this tax hearing which might mean the closing of hundreds of theatres throughout the country. . . ." He continues in this manner pointing out that all these problems could be settled within the industry.

It would, indeed, have been a calamity to the independent exhibitor cause if the real independent exhibitor representatives had led the committee to believe that those they represented are working in close harmony with the producers in the elimination of the tax from theatre tickets, for in such a circumstance it would have been impossible for the independent exhibitors to win the sympathy of the committee, as they now have it; the committee might think that also the independent exhibitors are receiving bonuses amounting to \$450,000 a year, in addition to big salaries.

The exhibitor in question is too simple to believe that industry problems can be settled within the industry and by

the industry itself; I have been publishing this paper for nearly fourteen years and I have yet to see a single major industry problem settled, in any way. For us to think, then, that we must still cling to the round table conferences method for the settling of such problems is to say that the sun can be diverted from its path by conferences.

When will every exhibitor realize that the producers are not going to give up their advantages without court action?

GOOD WORK BY ALLIED THEATRE OWNERS OF IOWA AND NEBRASKA

The exhibitors of Iowa and of Nebraska, members of the Allied organization, held their convention last month and had the satisfaction of knowing that the Governor and the Attorney General of Nebraska have interested themselves in their troubles and promised to investigate them. Protection and zoning are the abuses that have attracted their attention the most.

This paper desires to commend the tirelessness of Lester F. Martin, the secretary of the organization. Any other person might have been discouraged and thrown up the sponge, for the distributors have done everything they could to divide the exhibitors with a view to breaking up the organization so as to discourage them from prosecuting the Youngclause suit. But not Lester F. Martin; his perseverance and tenacity have been such that the exhibitors of those two states have at last been aroused and rallied around him, determined to give him their full cooperation.

I don't know whether you realize how great an importance the producers attach to the Youngclause suit. If you do not, let me tell you that, if it is decided for the exhibitor, it will destroy the producer combination, thus making it possible for the exhibitors to conduct their theatres without the burdensome restrictions now imposed on them by the producer-controlled theatres.

But it takes money to prosecute the suit, and HARRISON'S REPORTS suggests to the other organizations to appropriate whatever they can to help the exhibitors there to prosecute the suit to a conclusion.

Not only should the organizations help; every individual exhibitor should contribute, to the best of his ability, so that the legality or the illegality of a circuit theatre's holding back film for months, within an unreasonable area, may be determined.

When you send a check, address it to Lester F. Martin, Secretary Allied Theatre Owners of Iowa and Nebraska, Nevada, Iowa.

PARAMOUNT IS AGAIN USING YOUR SCREENS FOR ITS OWN PROFIT WITHOUT YOUR PERMISSION

As you were told at the bottom of the review last week, "Two Kinds of Women," the Paramount feature picture, contains a "plug" for the Columbia Broadcasting Station.

Perhaps you are not aware of the fact that Paramount owns fifty per cent of this station. When it inserts an advertisement for it, then, Paramount is using your screen to profit by without your knowledge, and consequently without your permission.

Is it fair that they should appropriate you property without paying for it? Some of you would not grant them the right so to use your screen, no matter how much they might offer to pay you for it, for you have too much regard for the rights of your customers to impose upon them in such a manner.

I hope that the Paramount executives will not continue this abuse, otherwise it might be necessary to start the fight all over again.

"Tomorrow and Tomorrow" with Ruth Chatterton

(Paramount, Feb. 5; running time, 78 min.)

This has turned out an artistic picture, and should appeal mostly to class audiences. The sex situations have been handled delicately and are not offensive. There is much human interest and the characters arouse the sympathy of the audience. Although the heroine is unfaithful to her husband at one time, one can still sympathize with her for her husband did not understand her and in the hero she met the sort of man who was more fitted to her nature. There is one powerful situation. It is where the heroine's child, injured by a fall from a horse, is in a coma from which the doctor cannot arouse him. It is the singing of a nursery song by the heroine that brings the child back to his senses:—

The heroine, although in love with her husband, does not find the proper companionship with him. He loves her dearly but not in the way she wants him to. He is forever talking about his horses and business. The heroine is heart-broken because she cannot become a mother, and since her husband does not believe in adopting a child she feels her life is empty and she is restless. The hero, a famous doctor, who is to lecture in her town, is invited to stay in the heroine's home during his visit there. He accepts. They become good friends and eventually fall in love with each other. He begs for her love but she resists him. The night before he is to leave they are left alone. Again he makes love to her and this time she does not resist him. She soon gives birth to a child. The heroine and her husband find their greatest joy in their love for their son. The boy is now seven years old and the husband is anxious to make a good horseman out of him but he is scared. He forces him to jump the horse and the boy is so frightened that he faints and falls. He recovers from the shock but is unhappy when he hears his father say he is a coward. Still ill, he determines to show him and rides the horse. After this he swoons and falls into a coma from which they cannot arouse him. The heroine sends for the hero and he goes to her assistance. He saves the child's life. The heroine confesses to him that the child is his own, and that she still loves him. He pleads with her to go away with him, but she feels it would kill her husband and so she remains.

The plot was adapted from the play by Philip Barry. It was directed by Richard Wallace. In the cast are Paul Lukas, Robert Ames, Harold Minjir, Tad Alexander, and others. The talk is clear. (Not a substitution.)

Hardly suitable for children or for Sunday showing in small towns. Too slow for the masses. Women should enjoy it well.

"High Pressure" with William Powell

(Warner Bros., Jan. 30; running time, 72 min.)

A good comedy of high pressure salesmanship. It moves at a fast pace and provides many laughs. Although the hero, a stock promoter, is given to making wild promises, he is fundamentally honest for he would not enter a stock-selling scheme unless he thought that the proposition was legitimate. The manner in which he proceeds to make the business look like "a million dollars" causes many laughs. Towards the end there is some suspense; the hero and the man he had been selling the stock for realize that their invention is a fake for they discover that the inventor is a madman. One sympathizes with the heroine, who, although she extracts promises from the hero to give up his wild form of business, finds that it is in his blood and that she must accept him and his wild promotion ideas:—

The hero, a stock promoter, becomes interested in a stock selling scheme in a company that is to produce synthetic rubber. He gets his organization together, teaches his salesmen high pressure methods, and starts the ball a-rolling by interesting the newspapers. He asks the owner of the business to bring the inventor up to go over the plans with him but he cannot locate the man. Much stock is sold but still the inventor is not to be found. The newspapers become skeptical; so does the Better Business Bureau, as well as the big rubber company. The District Attorney intercedes and gets an injunction forbidding them to sell more stock. The inventor is finally found but the business man and the hero realize that he is a madman and that the rubber idea is just another one of his crazy notions. This means jail to them. Fortunately, the big rubber company offers them a large sum of money to go out of the business. They realize that he cannot make rubber from sewage but they feel his company is a nuisance and they are willing to spend the money to rid themselves of him. The hero realizes he gave the controlling interest in the

stock to his sweetheart. He finds that she is to leave the country and be married to a South American gentleman. He races down to the pier just in time to get her. He forces her to go back with him for he really loves her, although he does not treat her the way she wants him to. He promises to change his business but the moment a new scheme is offered to him he cannot resist it.

The plot was adapted from a story by S. J. Peters. It was directed by Mervyn LeRoy. In the cast are Evelyn Brent, George Sidney, Guy Kibbee, Evalyn Knapp, John Wray, Frank McHugh, and others. The talk is clear. (Not a substitution.)

Suitable for children and for Sunday showing.

"Trapped in a Submarine"

(Brit. Int. Pict., Jan. 15; running time, 41 min.)

Although there is no story connected with this picture, it is interesting and suspenseful. But it should appeal especially to men; it is too harrowing to appeal to women, for it shows men entombed in a sunken submarine, doubting whether they will ever get out alive.

Since it was made with the cooperation of the British Navy the atmosphere is authentic. It shows the submarine leaving port, proceeding to its duty in foreign waters, and finally submerging. Every portion of the interior is shown from the men's quarters to the control room. One sees the way the ship is manned, how it is brought to the surface and submerged again. And then one sees the submarine struck by an ocean liner. This rips a hole into its side, but before it sinks the crew in the forward compartment are able to make their escape. The submarine sinks and the rushing water clamps down the conning tower hatch. The men left in the submarine follow the orders of their superior officer. He tells them the only way they can possibly escape is first to flood the compartment, after which they will try to open the hatch and with the aid of their life saving apparatus, rise to the surface.

News of the accident brings battle ships and cruisers to the spot where the submarine had sunk. Men in life boats cruise around hoping that the men will rise to the surface.

In the meantime the men in the submarine courageously wait for the compartment to flood. When it is half-flooded they attempt to open the hatch. Two of the men pass through it but before the others can, it is clamped down again. The leader determines that they must wait until the compartment is entirely flooded. When this happens they are able to open the hatch again and this time the remaining crew, with the aid of their lifesaving apparatus, rise to the surface and all are rescued.

Too exciting for sensitive children. Not bad for Sunday showing.

"Bridegroom for Two"

(Brit. Int., Jan. 15; running time, 72 min.)

An entertaining English musical comedy farce. It is fast-moving and is filled with laughs from beginning to end. In addition, it introduces Gene Gerrard, in the role of the harassed bridegroom. He is an extremely likeable person, has a good voice, which he makes good use of in some songs, and carries off the ridiculous comedy situations very well. Several of the situations are side-splitting. One of them is where the hero and another man are supposed to be dead, and the detective carries on an investigation. During the course of the investigation he holds a seance and when the two "dead" men appear he believes them to be ghosts:—

The hero awakens on his wedding day to find that during a drunken spree the night before he had married a chorus girl (heroine). He cannot induce her to leave his home. She does not want money; she loves him and she wants to stay with him. Finally her parents arrive, at first furious that the hero had taken their daughter to his home, and then pacified when they learn he married her. Further complications arise. The heroine's fiancée, a prizefighter, calls and demands his girl back. The hero tells him to take her but she refuses to go. The two men start fighting, finally falling from a balcony into the river. They are thought to be dead. The girl the hero was to have married claims she is the rightful heiress. A further fight ensues. Finally the two men come to life; they had never drowned. The hero appeases the prizefighter by giving him money. By this time he is in love with the heroine and does not want her to leave.

The plot was adapted from a story by Fred Thompson and E. Paulton. It was directed by Richard Eichberg. In the all English cast are Muriel Angelus, Margaret Yarde, Frank Stanmore, and others. The talk is clear.

Suitable for children and for Sunday showing.

"Emma" with Marie Dressler

(MGM, release date not yet set; 72 min.)

Your customers will cry when they see this picture and will be glad that they cried, because they will be in sympathy with the acts and the thoughts of the most important characters. The scene, for instance, where young Cromwell, while flying in stormy weather in the North, grounds in a northern airfield and chances to read a newspaper, for the first time learning that Marie Dressler, the housekeeper of their family, who reared them all after their mother's death at childbirth, is in trouble, should stir one's emotions deeply, for young Cromwell, unlike his brothers and sisters, who were against Miss Dressler, sends her a telegram encouraging her to "keep up a stiff upper lip," and informing her that he is on his way to help her. The scene after Dressler's acquittal, where she is shown receiving the telegram and at the same time the news of his death as a result of an accident, should melt a heart of granite. The closing scenes, where Miss Dressler is shown again as the housekeeper of a large family, caring for young ones, is another part that will move one, particularly her request that the baby be named Ronnie, the name of the boy who had been killed, and whom she loved like her own son. There are other situations that are charged with human interest.

But deep human appeal is not the only characteristic of the film; there is plentiful comedy in it. The most laugh-provoking situation is that which shows Richard Cromwell, Marie Dressler's "baby," tricking her into entering the mechanism that taught young men how to fly without leaving the ground. This situation causes roars of laughter. Children in particular, will find it extremely amusing:—

The heroine, housekeeper to a wealthy family, takes complete charge of the family when the mother dies after childbirth. She looks after the children as if they were her own. But she lavished her greatest love on the young one, a boy. He, too, was fond of her. After years of hard work she decided to take a vacation. She is at the railroad station, ready to go to Niagara Falls, when her feeling of being away from "her children" makes her change her mind; she decides to remain. But Jean Hersholt, the father of the family, when he sees this, buys a ticket himself to go with her as the only way for him to induce her to go. At Niagara, Hersholt proposes to Marie. At first she is rather embarrassed and bashful but he persists and she finally agrees to marry him. They marry. The children, with the exception of young Cromwell, are shocked to think that their father had married his housekeeper. The father dies and the children bring suit for the breaking of the will, which left everything to Dressler. During the trial the lawyer for the plaintiffs tries to make the jury believe that she had purposely murdered Hersholt so as to inherit his fortune. The young boy learns of it while flying North and, despite the blizzard, takes off and flies homeward with a view to testifying in favor of Miss Dressler, whom he loved as his own mother. But he is killed on the way. The news of his death reaches her shortly after her acquittal. She divides the fortune among the children, keeping nothing for herself. She then obtains a position as a housekeeper with a doctor in New Jersey, who had a large family. She thus again finds happiness caring for little ones.

Clarence Brown directed it with the greatest of skill, from a story by Frances Marion. Myrna Loy, John Miljan, Purnell B. Pratt, Leila Bennett, Barbara Kent, Kathryn Crawford, and others are in the cast.

"Emma" is suitable for every member of the family, on any day of the week. It is destined to make a great success, proving to the producers that not "dirt" but human interest is what most picture-goers want in their entertainment.

"West of Broadway" with John Gilbert

(MGM, Nov. 28; running time, 65½ min.)

This is one of the poorest pictures that MGM has turned out in a long while. The story is insipid and the characters are worse than that. For instance, the heroine is a party girl, and the hero is a drunkard and behaves like a cad. There is little human interest and not much sympathy felt for any of the characters. One of the most disgusting situations is where the hero makes the heroine believe he loves her and that he will accept her as his wife, so that she will give herself to him. She finds out the deception the next morning, and learns that he wants to pay her off to leave him. There is one situation that was meant to be serious but had the opposite reaction on the audience; it is where the hero is supposed to be trembling and shaking because of illness.

What it really looked like was a shimmy dance, and the audience, where I reviewed this picture, broke into loud laughter.

The plot was adapted from a story by Ralph Graves and Bess Meredyth. It was directed by Harry Beaumont. In the cast are Lois Moran, Madge Evans, El Brendel, Ralph Bellamy, Frank Conroy, and others. The talk is clear. (Not a substitution.)

Unsuitable for children or for Sunday showing.

"The Menace"

(Columbia, Jan. 25; running time, 64 min.)

There is so much action and such tense suspense in the story that it will, no doubt, entertain, particularly non-critical picturegoers. But the construction of the plot is childish. For instance, the characters talk aloud in order for the audience to know what they are up to. But this loud talk occurs at places where whispering was essential. At other times, the players act without rime or reason. How could the hero have proved that he had not committed the second murder, had the guilty man refused to confess? Offhand one might blame R. William Neil, the director, but Mr. Neil's work is invariably so good that one feels as if he were disgusted with the scenario himself:—

The hero had been sentenced to life for the murder of his father. He is innocent and is certain that the crime had been committed by his stepmother and her two accomplices. He escapes from prison in an aeroplane and goes to America. He engages in the oil business and becomes wealthy. He is caught in a fire at the oil well and his face is scarred. A plastic surgeon operates on him and the operation is so successful that no one recognizes him. He returns to his home in England to find that his stepmother and her assistants are anxious to sell the estate which is in the bailiff's hands. The hero poses as an American interested in the estate. He further makes believe that he is in love with his stepmother and proposes marriage to her. She accepts and he presents her with a diamond necklace. The hero is overjoyed to find the heroine, his sweetheart, in his home. She is the bailiff's assistant. At first he does not tell her who he is. He finally unravels the case and proves that his stepmother and her accomplices were guilty of the crime. The hero and the heroine are united.

The plot was adapted from a story by Edgar Wallace, and directed by Roy William Neill. In the cast are H. B. Warner, Bette Davis, Walter Byron, Natalie Moorhead, William Davidson, and others. The talk is clear. (Not a substitution.)

Not suitable for children or for Sunday showing, even though most children, except sensitive ones, may enjoy it.

"A Woman Commands" with Pola Negri

(RKO, Feb. 12; running time, 83 minutes)

Poor! It is the story of King Alexander of Serbia, now Yugoslavia, who was murdered by officers of the Army for having married an actress and made her Queen. The only difference is that Maria Draga, the Queen, who was murdered at that time, is not murdered in the picture; she is allowed to escape, with the hero. It is not clear what values the producers saw in such a story, for it is gruesome, in that it deals with cold-blooded murders, and the chief characters are unsympathetic. In addition, stories dealing with kingdoms and lustful kings are not in much favor just now.

In the story the heroine is shown in love with an officer, but the King, who happened to see her at a theatre, becomes so infatuated with her that he wants her; and because she would not have him he induces her to marry him. Thus he makes her his queen. But some army officers, feeling that he had disgraced their country by his elevating to the throne of the Kingdom a, what they think is, prostitute woman, conspire against them. After murdering the king, they send the queen out of the country, making her abdicate on her part as well as the part of her baby son.

The plot was adapted from a story by Thilde Forster. It was directed by Paul Stein. In the cast are H. B. Warner, Roland Young, Basil Rathbone, Anthony Bushell, Reginald Owen, and others. The talk is clear.

Not suitable for children or for Sunday showing, for one situation deals with sex, although subtly.

Substitution Facts: "A Woman Commands" is taking the place of the Hope Williams production, which was to have been based on a story by J. H. Lawson called "Penthouse." Since the finished product is based on a story by Thilde Forster and Hope Williams is not the star it is a story and star substitution and you are not obligated to accept it.

A CANARD

I have received the following letter from Southern California:

"Certain interests, associated with producer theatre owners indirectly, are circulating information to the effect that next season the producers are going to sell their pictures in small towns and in many sections of big cities to one exhibitor exclusively. In other words, no matter how many individual theatres there may be in such localities, only one exhibitor will get the film, for all runs.

"Do you think this can be done legally? I want to know, for if it could, many theatres will eventually be compelled to shut down."

There has been talk about such a policy now and then. A discussion of it once occurred in my presence, some of my friends taking the attitude that it was perfectly legal for the producers to sell their product to whomever they pleased, and on terms they saw fit. They asserted that a producer may go so far as to give his pictures away if he saw fit and there is no court in the world to stop him from doing so.

Talk of this kind is, in my opinion, idle, for the conditions surrounding the sale of films is entirely different from the conditions surrounding the sale of other commodities.

Let us, for example, take fountain pens as the subject of our discussion: Waterman may choose to sell his pens to one shop in a town and refuse to sell them to another shop in that town. But there are other than Waterman pens in the market and the owner of a store need not shut it down for lack of pens; he may buy Parker, or any other brand. The matter, however, differs with motion pictures, for there is no competition in the moving picture business, or there is very little of it, and only in some localities. If, for example, an exhibitor shows a film a day, second run, there is no competition among the producers as to who will sell him his product, for this exhibitor shows almost every feature film made. If each producer should decide to sell his films to the first-run exhibitor in that locality exclusively, the second-run exhibitor would have to shut down his theatre. In such an event it is highly improbable that the courts would permit it.

A lawyer friend of mine said this: If block-booking is illegal, and he feels sure that the courts will so declare it eventually, it is a foregone conclusion that the exclusive sale of pictures to one theatre in a given locality is ten times more illegal.

Exhibitors need not become frightened by such a rumor, because I believe that it has been sent abroad for a purpose: the producers have made so many errors in the past that I doubt if they would be unwise enough to make one more, particularly when the consequences of an error of this kind may be serious.

"PROTECTION" WITH VENGEANCE

Publix Theatres inserted an advertisement in the LaSalle paper extolling the merits of "Frankenstein."

The advertisement contained the following statement: "This Production Will Not Be Shown in Any Other Theatre in the Tri-Cities for 30 Days!"

The intent of this statement was to make the people of LaSalle and of two surrounding towns go to the Publix Theatre to see the picture instead of to the independent theatres, which have it booked for showing at a later date.

And then there are exhibitors who recommend that the problems of the industry be settled within the industry instead of taking them before Congress!

WARNER BROS. PICTURES NOW BILLBOARDS

In the issue of January 23, I called your attention to the fact that Warner Bros. inserted a "plug" in "Taxi" for Warner Bros. pictures and theatres, but hoped that the production department of this company would not make this a practice.

Unfortunately, it seems as if this company intends to make this a permanent feature of their films. That is, at least, what I gather from the fact that in "High Pressure," Mr. William Powell, the star, delivers a fine eulogy of the Warner Bros. spirit in pioneering talking pictures.

A practice of this kind is harmful to the business in that, whenever the name of Warner Bros. is mentioned, the spectator is made to return from the world of illusion to the world of fact.

Not only is this practice harmful to the entertainment values of the picture; it is also unethical, for by such a

practice this company uses your screens, which you employ it to entertain those who pay their admissions to your theatre, to boost their product and their theatres.

This calls for a united protest on the part, not only of the organizations but also of every individual exhibitor whether he uses or does not use Warner Bros. pictures.

It is my belief that if your protests were sent to Jack Warner, who is the production head, they would prove more effective. His address is 5842 Sunset Boulevard, Hollywood, California.

Forward your protest immediately! And mark it "Personal."

SUBSTITUTIONS

"Disorderly Conduct" was sold to you by the Fox Film Corporation with Victor McLaglen and Edmund Lowe in the leading parts. Since the finished product is delivered with Spencer Tracy, Sally Eilers and Ralph Bellamy, it is a star substitution and you are not obligated to accept it. The fact that the story was to have been written by Barry Connors and has been written by William Anthony McGuire makes it, in addition to star, a story substitution.

THE PREVAILING SEX ORGY AND THE POSSIBLE CONSEQUENCES

The only conclusion that one can reach by the kind of sex trash that is being released continuously is that the producers, either do not realize the harm they are doing to themselves, or are fatalists, like the Orientals. The Orientals believe that whatever happens is written by a superior power and that man cannot change it.

There is an outcry against sex pictures almost everywhere and yet the producers are doing nothing to curb the abuse. Instead, they are intensifying it.

The Paramount organization used to be the smallest offender; it has now become the biggest. That is what one assumes by the sex picture orgy they have been releasing this year. They have been making poor pictures for a long time and some one from within the organization must have been asking the production forces to give them the reason. The production forces, unable to put their finger on the right trouble, must have come to the conclusion that there has not been enough sex in their pictures. And they are now proceeding to put it in wholesale.

It is my opinion that we have not yet seen the sex limit in Paramount pictures. The sex element in "No One Man" was a sample, if anything.

But the motion picture industry will not go unpunished if the producers persist in such a policy; they will pay "through the nose"; for it is unthinkable that the agitation that is going on in all lay as well as religious organizations for the curbing of the evil will spend itself without any results.

If the producers still believe that Mr. Hays can avert censorship and other restricting measures they are sadly in need of good advice, for his influence among religious organizations and women's clubs is nil; and among the newspaper people his influence seems to be still less.

ABOUT THE 1930-31 SWANSON PICTURE No. 2

According to the Michigan Allied Bulletin, the United Artists exchange in that territory is trying to force the exhibitors to play "Tonight or Never" as the Gloria Swanson No. 2, sold on the 1930-31 contracts.

As I said in the issue of December 12, under the heading, "About 'Tonight or Never,'" Mr. Al Lichtman, General Manager of United Artists, told me that the two Gloria Swanson pictures that were sold on the 1930-31 contracts were to be made by Joe Kennedy. Mr. Kennedy, after making the first one, "What a Widow," refused to go through with his contract by making the other picture and so United Artists was unable to deliver the second Swanson for that season; and that, since "Tonight or Never" was made by another company, the Art Cinema Corporation, the holders of a 1930-31 Gloria Swanson contract were not entitled to this picture, even though he was willing to let such exhibitors have it for the contract price, if it had not been sold to another exhibitor in a particular locality.

Just as the exhibitor, holder of a 1930-31 contract, is not entitled to "Tonight or Never," so United Artists cannot force such exhibitor to play it. In other words, no exhibitor is under a contractual obligation to play "Tonight or Never" unless he does so out of his own free will.

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No. 7

THE ALLIED STATES CONVENTION IN DETROIT

Allied States Exhibitors Association is holding a national convention in Detroit on the 9th and 10th of March, at the Hotel Statler.

Because of the interest that the "zoning" and "protection" dispute has aroused among the independent theatre owners, the meeting promises to be one of the most enthusiastic and well attended held by independent exhibitors in years, for the Allied States executives are determined to fight this matter to the finish.

There has not been a real independent exhibitor convention in years and it is my belief that this one will turn out to be the most constructive, one in which serious decisions will be taken. It is the intention of the Allied leaders to take the fight to the public and to Congress and they want every exhibitor who can make a suggestion as to how best to accomplish this to put it forward.

I have not attended a national convention since that in Washington, in 1922. But I have decided to accept the invitation of the Allied leaders to attend this one. My only hope is that I shall have the pleasure of shaking the hand of as many of you as possible.

Meet me at the Hotel Statler in Detroit on March 9 and 10.

PENNY-WISE AND POUND-FOOLISH

"The strictest economy in operation," says the January 15 issue of *Publix Opinion*, the Paramount Publix house organ, "must prevail throughout the Lenten period which starts February 10th.

"Our theatres, it is true, are operating as close to the rock-bottom as possible. Yet the drop in grosses which may come with the beginning of Lent demands that the most stringent economy be exercised throughout that period. Every single expenditure from now through Lent must be carefully checked and re-checked so that not a penny more than is necessary will be spent anywhere in the circuit. This must be followed to the letter.***"

The production department of Paramount-Publix has spent nearly a million dollars to make "The Man I Killed." Including the distribution cost and exploitation as well as advertising, the total expenditure will probably reach one million four hundred thousand dollars. Personally I doubt whether they will get half of this money back. But suppose they do take in an amount close to the expenditure—\$1,000,000, how many "pennies" must the theatre department save during lent and at other times to make up the \$400,000?

Further below in the same article, the writer states:

"In our zeal to cut down expenditures, we should not lessen our selling efforts. On the contrary, we should intensify all No Cost activity to a greater degree than usual. By strong, intensive selling, we can continue to do considerable business. A good many of the activities which proved effective during the December slump may be revived with much success. Pre-Easter style shows may be of considerable value in stimulating business during this period.

"With all due respect for the value of extra business activities, it is believed that our prime consideration should be to reduce all costs. At various times economy suggestions were made to you. ***"

This reminds me of the person who has a cake, wants to eat it, and at the same time wants to have it. How can a manager get more business unless he is allowed to make a certain expenditure for newspaper advertising and for other exploitation? Free style shows may get business for

a while but if they are shoved down the throat of the patrons too often they become tiresome. Besides, they arouse the resentment of the newspaper people, who feel that they lose a certain amount of advertising as a result of such activities. So a manager is asked to keep up the business during Lent but he is not given the means by which he could do it.

But even if the manager were to be allowed to use his judgment as to how much money he could spend in bringing business into the theatre at Lent as well as at other times, he cannot increase or maintain it unless he is given good pictures. And they have not received very many good pictures from the Paramount stock for two years.

It is not the pennies that Paramount-Publix Corporation must save in order to make a profit, but the good pictures that it must produce. It is at the studio where the solution of the problem lies.

THE PENNSYLVANIA NEWSPAPER FOLK ON RECORD AGAINST THE PRESS VILLIFICATION IN PICTURES

The following resolution was passed by the members of the Pennsylvania Newspaper Publishers Association at their recent annual meeting, held at Wilkes-Barre:

"WHEREAS, through drama, talkie movies, books and reckless publications of scandal-mongers, the American Press has been wilfully attacked and accused of all kinds of unethical practices in the gathering and publication of news, therefore be it

"RESOLVED, that the Pennsylvania Newspaper Publishers' Association condemn such reflections and attempts to villify and discredit not only the transcending services but those ideals pursued by every reputable newspaper which continually promote the national welfare and command the confidence of newspaper readers everywhere. And be it further

"RESOLVED, that a copy of this Resolution be forwarded to the leaders in the motion picture industry and all other persons resorting to such reflections upon the public press and that attention be called to this subject by all members of this Association in the thought that through local exhibitors appropriate action may be taken to abate the foregoing objectionable misinformation."

The moving picture producers, who are to receive individual communications from this organization, as I have been informed, should do well to heed this resolution.

PRESIDENT HOOVER'S MESSAGE ON HOARDING AND THE DUTY OF THE THEATRE OWNERS

You all have read, I am sure, President Hoover's message on hoarding.

Since the return of prosperity will depend largely to the abandonment of the hoarding practice, the exhibitors can do a great deal to induce people to abandon it. This they can do either through slides or trailers on the screen, or through handbills passed to the patrons at the performances.

The exhibitor organizations should take up this matter at once with a view to going about it in a systematic way. They should not wait for an initiative from the producer representatives, for every time they allow themselves to be led in such movements they give the other side an opportunity to gain prestige at Washington at the expense of the independent theatre owners.

"The Silent Witness"

(Fox, Feb. 7; running time, 76 min.)

A good melodrama. It is interesting and suspenseful, and holds one's interest to the very end. There are several dramatic situations. The theme revolves around a father who, in an attempt to protect his son, takes the blame for a murder his son was supposed to have committed. The court room scene, in which the father becomes confused while testifying in his behalf, is powerful, especially towards the end when the father breaks down, unable to stand the examination. There is much comedy also in this situation caused by one of the witnesses. The end, which shows the exoneration of father and son, is a complete surprise. The success of this picture is caused not only by the capable direction, but also by the expert casting. Had it been made in England the characters and the settings could not have been suited to the story better:—

The hero is fascinated by a beautiful young woman with whom he had been carrying on an affair. He begs her to marry him but she laughs at him, telling him she is married. He chokes her to unconsciousness. Thinking he killed her, he rushes home. He confesses to his father, mother and former fiancée, about the murder. His father warns him to be quiet, that he will take charge of the whole affair. A detective from Scotland Yard calls to question the father, since his wallet had been found near the dead woman. Not wishing to involve his son he shoulders the blame and is arrested. At his trial he testifies that he had been living with the woman, but that he did not kill her. Eventually, unable to keep up the pretense any longer he "confesses" that he killed her. But Scotland Yard receives a call from a former admirer of the dead woman. He had been a witness at the attempted murder by the hero, and the actual murder by her husband. The husband is arrested, and the hero and his father are free to go home.

The plot was adapted from the play by Jack DeLeon and Jack Celestin. It was directed by Marcel Varnel and R. L. Hough. In the cast are Lionel Atwill, Greta Nissen, Weldon Heyburn, Helen Mack, Bramwell Fletcher, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: In the contract 327 is listed as "Another Chan Story" by Earl Derr Biggers. Since "The Silent Witness" is adapted from the stage play by Jack DeLeon and Jack Celestin, it is a story substitution.

"Prestige" with Ann Harding

(RKO Pathe, Jan. 23; running time, 71 min.)

Whoever selected this story deserves to be classed as the world's worst guesser. How could he, in God's green earth, have got it into his head that beheading a man is entertaining? This is beyond comprehension. "Prestige" unfolds in Indo-China, in a French penal colony, and the greasy natives, with the sweat running down their bodies, forms the background. The hero and the heroine are, of course, white, but the hero is of such weak character that at no time does he win the spectator's sympathy. One is inclined to ask himself, while looking at the picture, how in the world could the heroine have stood him or the climate. The scene of the execution is so horrible that I warn the exhibitors against the showing of it even if they might show the picture itself. The actual beheading is not shown, of course, but the preparation of the guillotine, the weird noise the criminal natives, in the prison, make about the time when the block is to fall on the condemned man's head, are so realistic that the health of many women may be put in danger. Even if the story were the best in the world, the way the camera is shifted around puts a "terrible" strain on the eyes. In one scene, it is shifted fully 180 degrees.

At the engagement party of the hero and the heroine, the hero is told that he is to be assigned to a post in a French penal colony in Indo-China. This is bad news, for men assigned to that post have been known to become almost mad because of the heat and general monotony. Once there he takes to drink but is successful in keeping things in order. At the end of the year he receives a further assignment to stay on indefinitely. The heroine who cannot bear separation any longer joins him at the colony and they are married. Things are dull but they look forward to the day of their release. The heroine communicates with her father begging to get the hero transferred. The villain, a member of the same regiment as the hero, pays them a visit with the bad news that the hero is to stay on indefinitely. He is in love with the heroine and tries to induce her to go back to Paris with him. She receives a letter from her father with a release for the hero. When she attempts to show it to him he insults her and she determines to leave him, and go away with the villain. She is prevented from doing this by the hero's negro servant, who kills the villain. He is held

for murder but refuses to disclose the reasons for it. The prisoners and the soldiers rebel but the hero is able to quell them. His negro servant is killed shielding the heroine. The hero begs for forgiveness and he and the heroine are reconciled.

The plot was adapted from a story by Harry Hervey. It was directed by Tay Garnett. In the cast are Adolphe Menjou, Melvyn Douglas, Ian MacLaren, Guy Bates Post, and others. The talk is clear. (Not a substitution).

Hardly suitable for children or for Sunday showings.

"The False Madonna" with Kay Francis

(Paramount, Dec. 5; running time, 67 min.)

A fairly appealing drama, with no comedy relief. The heroine at first does not win the sympathy of the audience because of her plans to pose as another woman, mother of the hero, and thus gain admission to a wealthy home. But her reformation and devotion to the boy when she discovers he is blind wins the sympathy of the audience. There is one pathetic situation. It is where this young boy dies, happy in the thought that his mother had come back to him. His death causes the heroine much grief. There is suspense felt throughout because of the heroine's impersonation of another woman, and the fear that she would be discovered. The story, however, is not a particularly cheerful one:—

The heroine is connected with a group of petty crooks. One of the men poses as a doctor. While the group is travelling to New York a woman passenger becomes desperately ill and the "doctor" is called in to treat her. He learns all about her life and finds out that she is on her way to join her son, whom she had deserted as a baby. He learns also that this son is sole heir to an immense estate. The woman dies. The "doctor" insists that the heroine impersonate the woman and go to that house. Despite her objections, he insists that she do this. She goes to the house and there is horror-stricken when she finds the boy is blind. But he is so happy to have her that she forgets all about her tricks and determines to stay with the boy and tend him. She is afraid that the boy's guardian suspects her but he does not say anything to her about it. Her "doctor" friend becomes impatient and calls at the house threatening her with exposure unless she gets money for him. He tells her he will return the next morning. But that night the boy dies and the heroine is miserably unhappy. When the "doctor" calls the next morning the lawyer faces him. He had looked up his records and tells him that unless he leaves the police will soon get him. The heroine, too, tells him to go for she is through with him. The lawyer, by this time in love with her, proposes and she, now in love with him, accepts.

The plot was adapted from the story "The Heart is Young," by May Edginton. It was directed by Stuart Walker. In the cast are William Boyd, Conway Tearle, John Breedon, Marjorie Gateson, Charles D. Brown, and others. The talk is clear. (Not a substitution).

Hardly suitable for children or for Sunday showing.

"Discarded Lovers"

(Tower Prod., Jan. 28; running time, 53 min.)

A fairly good murder mystery. It manages to hold one's interest to some extent, even though it is easy to detect the guilty person because of his suspicious actions. There is one suspenseful situation. It is where all the people under suspicion are brought together in a motion picture projection room where a picture is shown in which the murdered woman starred. This is done in order to make the guilty man confess.

The story revolves around a flighty motion picture star, who has many lovers. Her husband, a star also, is insanely jealous, especially when she tells him she is going to divorce him. He knows she is carrying on two affairs, one with her director, and the other with the man who writes her stories. Her husband threatens to kill her; so does the director's wife. She is hated by several other people. Eventually she is found murdered. Suspicion falls on several people, including the dead woman's chauffeur, and her first husband. The hero, a newspaper reporter, had his own theories about the murder and is able to prove that the murder was committed by the story writer. The hero and the heroine, who had been secretary to the murdered woman, meet during the inquiry into the murder and fall in love with each other. They are united.

The plot was adapted from a story by Arthur Hoerl. It was directed by Fred Newmeyer. In the cast are Natalie Moorhead, J. Farrell MacDonald, Sharon Lynn, Russell Hopton, Jason Robards, and others. The talk is clear.

Not suitable for children or for Sunday showing.

"The Greeks Had a Word for Them" with Ina Claire

(United Artists, Feb. 13; running time, 77 min.)

A rowdyish sort of comedy; it has some laughs, but for the most part is dull. And it has a bad moral, for it shows three young girls living in luxury, having beautiful clothes and jewels, traveling around in expensive motor cars,—all these supplied by rich men. In addition, they stoop to low tricks to get what they want, by double-crossing one another. For instance, one of them thinks nothing of accusing her girl friend of having robbed her string of pearls, so that she might gain admission to this girl's fiance's home, and so get her clutches on the boys wealthy father. And then their constant squabbling becomes tiresome after a while. Some of the situations are mirth-provoking, as for instance the heroine's endeavor to share in the estate of her deceased gentleman friend, only to find that he had left a phonograph record on which he had recorded his opinion of her, warning his executors to be careful of her.

The story revolves around the life of three gold-diggers, their squabbles and their affairs with men while carrying on their gold-digging tactics. One of them falls in love with a wealthy young man. She eventually consents to marry him and arranges to meet his father at his home. One of her friends is eager to get her hands on the young man's father who is wealthy. So she gains admission to the house by asking for her girl friend and then accusing her of having stolen her pearls. The girl's fiance is horrified and she leaves him in a huff. The vicious girl friend has things her own way and is about to marry the elderly father when she receives a call from her two girl friends. They get drunk and when she learns they are going to Europe she decides to go with them. Her girl friend's fiance follows them and the lovers are reconciled. The other two girls continue their gold-digging tactics.

The plot was adapted from the stage play by Zoe Akins, and directed by Lowell Sherman. In the cast are Madge Evans, Joan Blondell, David Manners, Lowell Sherman, Phillips Smalley and Sidney Bracy. The talk is clear. (Not a substitution).

Not suitable for children or for Sunday showing. It is good mostly for big cities, in down-town sections.

"The Hatchet Man" with Edward G. Robinson

(First National, Feb. 6; running time, 73 min.)

Very artistic, but hardly entertaining, for the theme is what the title implies; it revolves around the doings of a Chinese murderer, member of a Tong. Immediately after the opening the hero is shown committing a brutal murder by cutting off the head of another Chinaman with a hatchet. The actual cutting off is not shown, of course; but after the murder is committed the head of the murdered man is shown hanging down a couch. This scene is naturally gruesome, even though one cannot help noticing that the murdered man's head is only a wax head. There is another gruesome situation; it is where the hero, after many years of peaceful life, finds one of his men dead, the victim of a ruffian from the opposite tong. But the closing situation surpasses all others in gruesomeness; it shows another hatchet murder committed by the hero:—

The hero, hatchet man of his Tong, is ordered to kill his best friend. He first goes to his friend's house to tell him about it. He promises him to look after his daughter, and that when she becomes of age he will marry her. He eventually does marry her and loves her dearly. She loves him, too, but is flighty and likes to dance. When the hero is forced to leave her to go to San Francisco to carry out the orders of his Tong, she carries on an affair with the man who had been left to guard her. When the hero returns he discovers her infidelity and instead of killing her lover makes him promise that he will take care of her. He sends them away. This angers the members of his tong and they oust him, forbidding anyone to buy from him. He is forced to close his shop. He receives a letter from his wife who tells him of the cruelty of the villain and the life of shame she is forced to live. The hero goes to China, finds her, and demands her release from the house in which she had been put. He claims he is a hatchet man and to prove it throws his axe at a specified point in the wall. The villain had been standing against the opposite side of the wall and the hatchet went through the wall killing him. The hero and his wife are reconciled.

The plot was adapted from the play "The Honorable Mr. Wong" by David Belasco and Achmed Abdullah. It was directed by William A. Wellman. In the cast are Loretta Young, Dudley Digges, Leslie Fenton, Edmund Breese, and others. The talk is clear.

Not suitable for children or for Sunday showing.

Substitution Facts: In the contract 681 is listed as "The Inside Man" from the story by Melville Grossman, with Edward G. Robinson. Since the finished product is by David Belasco and Achmed Abdullah, it is a story substitution and you are not obligated to accept it.

"Three Wise Girls"

(Columbia, Jan. 11; running time, 68 min.)

Despite the purging that has been done to the book in transcribing it to the screen, "Three Wise Girls," which is none other than our old "Forecaster" acquaintance "Blonde Baby," has failed to become an interesting or appealing picture, for there is nothing in the story that could appeal to the emotions. Even if there were some merits to the story, the listless way by which Jean Harlow acts would have been enough to make it a suitable candidate for the junk pile. She expresses as much emotion in the situations that demand it as would have been expressed by the Statue of Liberty, which guards the entrance to the New York harbor. In addition to being a poor entertainment, it is demoralizing, for it shows a woman living in luxury supplied to her by a married man, and attractive arguments are presented to the heroine by a girl friend why she should give up her old-fashioned ideas and accept the favors of a married man, because of the luxuries he could give her:—

The heroine leaves her small town job to find fame and fortune in New York. She is forced to leave one position after another because she is annoyed by the men there. The hero, drunk, comes into the drug store at which she was employed and sees her quit her job because of the manager. He offers to drive her home. They become friends. She visits a friend of hers from her home town. This girl is a model in a gown shop and gets a job for the heroine there as a model, too. She tells the heroine that she is in love with a married man whose wife will not divorce him and that he is keeping her. This girl thinks her lover is faithful to her but the heroine discovers differently when he attempts to make love to her. The hero and the heroine eventually fall in love with each other. He does not tell her he is married, but she eventually finds this out when his wife pays a visit to the gown shop. He tries to explain to her that he is going to get a divorce but she refuses to listen. She eventually decides to go to him at his apartment but she receives a phone call from her friend. The girl shows her the newspaper items showing that her lover had gone back to his wife and tells her that he did not even call her up. She falls dead at the heroine's feet, the effects of the poison she had taken. The heroine goes back to her small town. The hero, now divorced, follows her there and they are reconciled.

The plot was adapted from the story "Blonde Baby," by Wilson Collison. It was directed by William Beaudine. In the cast are Jean Harlow, Mae Clarke, Walter Byron, Marie Prevost, Andy Devine, Natalie Moorhead, Jameson Thomas, and others. The talk is clear. (Not a substitution).

Not suitable for children or for Sunday showing.

"In Line of Duty"

(Monogram, Feb. 2; running time, 64 min.)

A mediocre program picture. It drags from beginning to end. It is the worn-out theme of the Canadian mounted police out to get their man. The dialogue is by far the most childish and immature heard in a long time. The heroine has the sympathy of the audience, but it is not enough to hold one's attention:—

The heroine and her father live in the Canadian woods. Her father is wanted for the murder of a man, his former partner, who had cheated him out of his money. The hero, an officer in the Canadian Mounted Police force, is sent out to find him. When he is nearing the cabin his horse falls from a cliff and the hero's leg is broken. The heroine's father finds him and brings him to his hut, even though it might mean arrest for him. The heroine and the hero fall in love with each other. But the hero learns that the man he wants is the girl's father. Instead of giving himself up and disillusioning his daughter, who does not know that her father is wanted by the police, he purposely enters into a fight with a half-breed who tried to pay court to the heroine. This half breed knifes him just as the hero appears on the scene. The hero in turn kills the half breed. He and the heroine are united.

The plot was adapted from a story by G. A. Durlam. It was directed by Bert Glennon. In the cast are Noah Beery, Sue Carol, James Murray, Francis McDonald, Simona Boniface, and others. The talk is fairly clear.

Not harmful to children; and not unsuitable for Sunday showing, but it is a weak picture for such a day.

SHORT SUBJECTS AND THE CHILD TRADE

In a recent issue I dealt with the cruelty of attracting children to the theatres by pictures made especially for them to horrify them by some terrible trailer, such as that of "Dr. Jeckyll and Mr. Hyde," pointing out the serious consequences to the box office as a result of such a short-sightedness.

This is not, however, the only short-sightedness shown by some producers; there is one more, equally bad, and even worse: I am referring to the exhibitor's inability to know in advance the kind of short he is to run along with his feature. We know that the most filthy language, the vilest insinuations, will be found in some shorts; your attention and mine has been centered so much in the cleaning up of the features that we have neglected the shorts with the result that some producers have thrown into them all the filth they were compelled to keep out of the features. Under the present booking system the exhibitor is helpless, not only because it is almost impossible for him to know in advance whether the short is clean or not, but also because, even if he knew, it would bankrupt him were he to pay for the dirty ones and not show them. Thus he becomes the innocent agent of demoralization among the young. He may exercise all the care possible in selecting his feature pictures; his efforts go to naught if one of the shorts he has booked blindly happens to be dirty.

At the Trade Practices Conference, held by the motion picture industry under the auspices of the Federal Trade Commission in October, 1927, a resolution was passed at the suggestion of the theatre owners declaring an unfair trade practice any attempt on the part of producer-distributor to force an exhibitor to buy the shorts along with the feature pictures. But we have learned from experience to know how much some producer promises mean—nothing; every one of them has been forcing the exhibitors to buy his shorts with the features. And the exhibitor has been compelled to get them because of the shortage of product.

And yet Mr. Will H. Hays talks about "self regulation" of the motion picture industry and fights any helpful measure proposed for the eradication of this evil. He has, for instance, fought savagely the Brookhart Bill, framed with the thought in view of placing the responsibility about the moral tone of the pictures shown solely upon the exhibitor. He has, in fact, placed obstacles before all sincere attempts made to kill block-booking and blind-booking.

It seems as if the producers do not concede any rights to those who pay their money at the box office; they want them to buy their tickets, go into the theatre, and take whatever is given to them without any complaint. But that cannot be, for the public is conscious of its own rights and exercise them, not by complaints to the manager, but by a more effective way—staying away either from all pictures or from most of them, and keeping their children away from them altogether. The fact that the number of people that go to the picture theatres today is the smallest in the history of the business and that the child trade has almost vanished is the best proof of it. The blame for the loss of patronage cannot be laid at the door of the prevailing depression altogether: while it is true that depression has hurt the attendance considerably, the low quality of the pictures has hurt it the most. And the proof of it is the fact that, whenever a good picture is shown, people flock to it.

THE ATTORNEY-GENERAL OF NEBRASKA ACTIVE IN ZONING CONTROVERCY

According to the Omaha dailies, thirteen film distributing companies with headquarters in Omaha have been notified by Attorney-General C. A. Sorensen of the State of Nebraska, to appear before him at Lincoln on March 1 to answer complaints that they are violating the statutes against restraint of trade through the operation of the "zoning and protection" system that they have put through in Nebraska for the distribution of films.

The action on the part of Mr. Sorensen is the result of the complaint made by William N. Younce, the fighter of Madison, Nebraska, who is also suing several film companies for refusing to deliver to him pictures he had under contract.

The notices were sent through Assistant Attorney General Irving Stalmaster, to the Omaha Film Board of Trade,

Paramount-Publix Corporation, First National, Metro-Goldwyn-Mayer, Universal, Fox, RKO, Publix Theatres Corporation, Publix-Nebraska, Inc., M. P. T. O. of Nebraska, and Motion Picture Producers and Distributors of America.

Examination of the contracts between and among those to whom the notice has been sent will form the basis of the investigation, in connection with the zoning and protection plan.

WRONG INFORMATION IN MANY PRESS-SHEETS

Many a press-sheet gives a synopsis that is at variance with the facts. This comes from the fact that it is prepared before the picture is even begun, the information being taken from the scenario; and not only the scenario undergoes considerable changes during "shooting" but also the picture is altered after it is completed and before it is sent to the exchanges.

Giving the exhibitor a wrong synopsis would not be so bad were it not for the fact that the Readers, too, are wrong, for the publicity man, when he prepares them, bases his information upon a wrong story. The result is that the patrons, when they go to see the picture, are unable to find action described in the newspaper. This naturally reflects upon the exhibitor, not to say upon the newspaper for printing false information.

The publicity departments should be more careful in preparing the press-sheets. They should wait until the picture is completed before writing them. A wrong press-sheet is a useless, and often an injurious, press-sheet.

PICTURES THAT WILL BE DROPPED FROM THE SCHEDULES THIS SEASON

In the January 23 issue a list of the pictures that may be dropped from the 1931-32 season's programs was given.

In that article I told you that it will not be known definitely how many pictures RKO will drop until the return of RKO officials who went to the Coast to make the final plans.

I have talked to one of them now and was told that RKO will probably deliver thirty this season and that the only picture RKO Pathe may drop will be one by Quillan. But even this is not definite. This official asked me to call him up in two weeks for definite information.

In the same editorial you were told that First National and Warner Bros. will deliver the full number. I now learn from other sources that each of these companies will drop four pictures, or eight pictures by the two companies.

SHORT-MEASURE FEATURES

It is possible to make the running time of the feature pictures between seventy-two and eighty-two minutes without a great additional expense and without padding. A slight change here, a minor twist there, designed to direct an appeal to the emotions, will accomplish such a result without giving the impression that the picture has been padded.

To an exhibitor, it is absolutely necessary that his feature pictures be of such length, for shorter features present a serious problem to him in making up his show. If he were to book too many shorts so as to bring the show to the required length, the spectator becomes impatient and often walks out dissatisfied.

Some of the short features released lately are the following:

"The Unexpected Father," Universal; 62 minutes. "Union Depot," First National; 68 minutes. "Sunset Trail," Tiffany; 58 minutes. "Forgotten Women," Monogram; 66 minutes. "Stepping Sisters," Fox; 66 minutes. "Girl of the Rio," RKO; 68 minutes. "Taxi," Warner Bros.; 68 minutes. "Riding For Justice," Columbia; 58 minutes. "The Rainbow Trail," Fox; 60 minutes. "The Fighting Marshall," Columbia; 57 minutes. "The Woman From Monte Carlo," First National; 56 minutes. "Husband's Holiday," Paramount; 66 minutes. "Peach O'Reno," RKO; 63 minutes.

These are pictures that have been reviewed since the first day of January.

Metro-Goldwyn-Mayer seems to be the only company that gives the exhibitors full measure. And this, in spite of the fact that they sell also short subjects.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XIV

SATURDAY, FEBRUARY 13, 1932

No. 7

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Last Ride, The—Universal (62 min.)	18
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Mata Hari—MGM (90 min.)	7
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No One Man—Paramount (71 min.)	18
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Panama Flo—RKO Pathe (71 min.)	19
Papa Loves Mama—Universal (See "The Unexpected Father")	14
Peach O'Reno—RKO (63 min.)	3
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Rainbow Trail, The—Fox (60 min.)	6
Ridin' For Justice—Columbia (58 min.)	6
Stepping Sisters—Fox (64 min.)	10
Sunset Trail—Tiffany (59 min.)	15
Taxi—Warner Bros. (68 min.)	11
This Reckless Age—Paramount (74 min.)	11
Tomorrow and Tomorrow—Paramount (78 min.)	22
Trapped in a Submarine—Brit. Int. (41 min.)	22
Two Kinds of Women—Paramount (71 min.)	14
Under Eighteen—Warner Bros. (78 min.)	2
Unexpected Father, The—Universal (62 min.)	14
Union Depot—First National (68 min.)	14
University of Southern California—Notre Dame Football Game—Sono Art (45 min.)	18
West of Broadway—MGM (65½ min.)	23
White Lie, The—Universal (See "Many a Slip")	135
Without Honor—State Rights (61 min.)	10
Woman Commands, A—RKO (83 min.)	23
Woman from Monte Carlo, The—First Nat'l (56 min.)	7

RELEASE SCHEDULE FOR FEATURES

Columbia Features

(729 Seventh Ave., New York, N. Y.)

2015 Three Wise Girls (Blonde Baby)—Harlow	Jan. 11
2002 Forbidden—Barbara Stanwyck	Jan. 15
2504 Fighting Fool—Tim McCoy (5457 ft.)	Jan. 20
2019 The Menace—Moorhead-Warner	Jan. 25
2406 One Man Law—Buck Jones (5742 ft.)	Feb. 3
2407 High Speed—Buck Jones	Feb. 23
2505 Texas Cyclone—Tim McCoy	Feb. 24
2005 Behind the Mask (In the Secret Service)—Holt-Cummings	Feb. 25
2408 South of the Rio Grande—Buck Jones	Mar. 5
2022 The Big Timer—Ben Lyon	Mar. 10
2011 Love Affair—Mackaill-Bogart	Mar. 17
2004 Shopworn—Barbara Stanwyck	Mar. 25

First National Features

(321 West 44th St., New York, N. Y.)

658 Her Majesty Love (Miami)—Marilyn Miller	Dec. 26
685 The Woman from Monte Carlo (I Spy)—Lil Dagover	Jan. 9
662 Union Depot—Fairbanks, Jr.—Blondell	Jan. 23
681 Hatchet Man (Honorable Mr. Wong) (The Inside Man)—Edward G. Robinson	Feb. 6
672 Fireman Save My Child (The Bouncer)—Joe E. Brown (reset)	Feb. 27
652 Alais The Doctor—Richard Barthelmess	Mar. 26
663 It's Tough To Be Famous—Fairbanks, Jr.	Apr. 2

Fox Features

(444 W. 56th St., New York, N. Y.)

333 Rainbow Trail—O'Brien-Gombell	Jan. 3
323 Stepping Sisters (Alimony Queens)	Jan. 10
311 Dance Team (Ticket to Hell)—Dunn-Eilers	Jan. 17
324 Charlie Chan's Chance—Oland-Nixon	Jan. 24
No release set for	Jan. 31
327 Silent Witness (Another Chan story)—Atwill-Mack	Feb. 7
310 Cheaters at Play (In Her Arms)—Meighan	Feb. 14
319 She Wanted a Millionaire—Bennett-Tracy	Feb. 21
339 The Gay Caballero (Royal Road to Romance)—O'Brien-Montenegro	Feb. 28
318 After Tomorrow (While Paris Sleeps)—Farrell-Gombell	Mar. 6
305 Disorderly Conduct—Tracy-Eilers	Mar. 13
313 Business and Pleasure (The Plutocrat)—Will Rogers	Mar. 20
329 While Paris Sleeps (Lipstick)—McLaglen-Mack	Mar. 27
335 The Devil's Lottery (Rogues Gallery)—Landi-Cavanaugh	Apr. 3
334 Widow's Might (Honeymoon)—Bennett-Boles	Apr. 10
336 Scotch Valley (Sugar Daddies)—Baxter-Nixon	Apr. 17

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

250 The Big Parade—Gilbert (reissue)	Dec. 19
249 Ben Hur—Novarro (reissue)	Jan. 2
No release set for	Jan. 9
202 Hell Divers—Berry-Gable	Jan. 16
223 Lovers Courageous (Courage)—Montgomery	Jan. 23
No release set for	Jan. 30
219 The Passionate Plumber (Her Cardboard Lover)—Keaton-Durante	Feb. 6
203 The Beast of the City (Cosmopolitan No. 1)—Huston-Harlow	Feb. 13
244 Freaks (Marquee No. 1)—Ford-Hyams (r.)	Feb. 20
209 Polly of the Circus—Davies-Gable	Feb. 27
232 Arsene Lupin—John Barrymore, Lionel Barrymore, Karen Morley	Mar. 5
245 Tarzan, The Ape Man (Marquee No. 2)	Mar. 12
216 Are You Listening?—William Haines	Mar. 19
246 The Wet Parade (Marquee No. 3)—Huston	Mar. 26

Paramount Features

(Paramount Building, New York, N. Y.)

3124 Working Girls—Lukas-Rogers (6912 ft.)	Dec. 12
3125 Husband's Holiday—Brook-Osborne	Dec. 19
3126 Ladies of the Big House—Sidney (6948 ft.)	Dec. 26
3127 Sooky—Cooper-Coogan-Searl	Dec. 26
3128 Dr. Jekyll and Mr. Hyde—March	Jan. 2
3129 This Reckless Age—Rogers-Shannon	Jan. 9
3130 Two Kinds of Women—Hopkins-Holmes	Jan. 16
3132 No One Man—Lombard-Lukas-Cortez	Jan. 30
3133 Tomorrow and Tomorrow—Chatterton	Feb. 5
3134 Shanghai Express—Dietrich-Brook	Feb. 12
3135 Wayward—Carroll-Arlen (6949 ft.)	Feb. 19
3131 Broken Lullaby (The Man I Killed)—Barrymore-Holmes-Carroll (reset)	Feb. 26
3136 Intimate—March-Francis-Erwin	Mar. 4
Dancers in the Dark—Hopkins-Oakie	Mar. 11
3137 The Wiser Sex—Colbert-Tashman-Boyd	Mar. 18
One Hour With You—Chevalier	Mar. 25
The Broken Wing—Velez-Carrillo	Mar. 25

RKO Features

(1560 Broadway, New York, N. Y.)

2107	Peach O'Reno—Wheeler-Woolsey-Lee	Jan. 1
2119	Men of Chance—Astor-Cortez-Halliday	Jan. 8
2108	Girl of the Rio—DelRio-Carrillo	Jan. 22
2121	Ladies of the Jury—Edna May Oliver	Feb. 5
2122	A Woman Commands—Negri-Warner	Feb. 12
2104	Lost Squadron—Richard Dix	Mar. 12
2109	Girl Crazy—Wheeler and Woolsey	Mar. 25

RKO Pathe

(35 West 45th St., New York, N. Y.)

2202	Freighters of Destiny—Tom Keene (re.)	Oct. 30
2141	Suicide Fleet—Boyd-Armstrong	Nov. 20
2153	The Big Shot—Eddie Quillan	Dec. 18
2203	Partners—Tom Keene	Jan. 8
2123	Panama Flo—Twelvetrees-Bickford	Jan. 29
2112	Prestige—Ann Harding-Adolphe Menjou	Feb. 12
2102	Lady With a Past—Constance Bennett	Feb. 19
2143	Carnival Boat—Boyd-Rogers	Mar. 19

Sono Art-World Wide Features

(Paramount Building, New York, N. Y.)

8082	First Aid—Withers-Beebe	July 25
8087	Is There Justice?—Lease-Mehaffey (r.)	Oct. 4
8086	Neck and Neck—Tryon-Reynolds	Nov. 4
8083	Mounted Fury—Bowers-Mehaffey	Dec. 1
8084	Devil on Deck—Reed Howes-Molly O'Day	Jan. 1
8210	South of Sante Fe—Bob Steele	Jan. 8
8071	University of Southern California-Notre Dame Football Game	Jan. 17
8085	Cannonball Express—Moore-Lease	Feb. 7

Tiffany Features with Exhibition Values

(To be distributed by Sono Art-World Wide, Paramount Building, New York, N. Y.)

8147A	X Marks the Spot—Nov. 22	800,000
8208	The Pocatello Kid (Fighting Mad)—Ken Maynard—Dec. 6	500,000
8214	Man From Hell's Edge—Steele—Dec. 20	400,000
8209	Sunset Trail—Maynard—Jan. 3	500,000
8148A	Hotel Continental—(re.)—Feb. 21	800,000
8223	Texas Gun Fighter—Feb. 21	625,000
8224	Whistlin Dan—Mar. 20	625,000
8150A	Lena Rivers—Mar. 28	Not set

United Artists Features

(729 Seventh Ave., New York, N. Y.)

Palmy Days—Eddie Cantor	Oct. 3
The Unholy Garden—Ronald Colman	Oct. 10
Age for Love—Billy Dove	Oct. 17
Corsair—Chester Morris	Nov. 28
The Scar On The Nation (Scarface)—Muni	Nov. 28
Tonight or Never—Gloria Swanson	Dec. 12
Around The World in Eighty Minutes—Fairbanks	Dec. 12
Arrowsmith—Ronald Colman	Dec. 26
Cock of the Air—Morris-Dove	Jan. 23
The Struggle—Skelly-Johann (reset)	Feb. 6
Sky Devils—Tracy-Boyd-Dvorak	Mar. 12

Universal Features

(730 Fifth Ave., New York, N. Y.)

A4006	Heaven on Earth—Lew Ayres	Dec. 12
A4051	The Last Ride—Revier (Whirlwind)	Dec. 28
A4025	The Unexpected Father (5636 ft.)	Jan. 3
A4020	Michael and Mary (Bullet Proof)	Jan. 31
A4017	Law and Order (Derailed)—Huston (6541 ft.)	Feb. 7
A4013	Racing Youth (Great Air Robbery)—Summerville (5862 ft.)	Feb. 14
A4016	Murders in the Rue Morgue—Lugosi (5453 ft.)	Feb. 21

Warner Bros. Features

(321 West 44th St., New York, N. Y.)

366	Blonde Crazy (Larceny Lane)—Cagney (r.)	Nov. 14
360	Under Eighteen (Society Lane)—Marsh (r.)	Jan. 2
378	Manhattan Parade—Lightner-Butterworth	Jan. 16
382	Taxi (The Man In The Case)—Cagney (r.)	Jan. 23
354	High Pressure—Powell-Brent-Knapp	Jan. 30
363	Man Who Played God—George Arliss	Feb. 20
385	The Expert (The Yankee Kid)—Chic Sale	Mar. 5
377	Play Girl (Big Hearted Bertha)—Young-Lightner	Mar. 12
380	Beauty and the Boss—Marsh-William	Mar. 19

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

25	Ugly Duckling—Disney (cart) (7 min.)	Dec. 16
26	Bird Store—Disney (cart)	Jan. 15
(End of 1930-31 season)		
4	She Served Him Right—Buzzell (10½ min.)	Dec. 10
4	Snapshots (Holly. topics) (9½ min.)	Dec. 14
5	Dangerous Dapper Dan—Monkeyshines (8½ min.)	Dec. 16
5	Laughing With Medbury in Africa—(travel) (9½ m.)	Dec. 16
4	Piano Mover—K. Kat (cart.) (6½ min.)	Jan. 4
7	Chinatown Mystery—Scrappys (cart.) (7 min.)	Jan. 4
6	Curiosities Series C230 (travel.) (9½ min.)	Jan. 7
5	Snapshots (Hollywood topics) (9½ min.)	Jan. 11
5	Love, Honor and He Pays—Buzzell (9 min.)	Jan. 14
5	Love Crazy—K. Kat (cart.) (9½ min.)	Jan. 25
6	Scrappy Minds The Baby—Scrapps (cart.)	Jan. 28
6	Laughing with Medbury in Voodoo Land—(travel.)	Jan. 28
7	Duck Hunt—M. Mouse (cartoon)	Jan. 28
6	Sez You—Monkeyshines (9½ min.)	Jan. 30

Educational—One Reel

(Paramount Building, New York, N. Y.)

2732	Blues—T. Toons (cartoon) (6 min.)	June 28
2733	By the Sea—T. Toons (cartoon) (6 min.)	July 12
2741	Money Makers of Manhattan—Podge (9 m.)	July 19
2778	Foiled—Burns Det. (11 min.) (reset)	July 19
2734	Her First Egg—T. Toon (cart.) (6 min.)	July 26
2735	Jazz Mad—T. Toon (cart.) (5½ min.)	Aug. 9
2743	Vagabond Melodies—H. Podge (10 min.)	Aug. 16
2777	The Double Cross—Burns Det. (11 min.)	Aug. 16
2744	Highlights of Travel—H. Podge (10 min.)	Sept. 13
(End of 1930-31 season)		
	Not Yet Titled—Burns Detective	Oct. 25
2857	The Black Spider—T. Toon (6 min.)	Nov. 1
2779	The Anthony Case—Burns Det. (11 min.)	Nov. 8
2904	Wrestling Swordfish—Cannibals of the Deep (8 min.)	Nov. 8
2858	China—T. Toon (6 min.)	Nov. 15
2917	Canine Capers—Sports Review (9 min.)	Nov. 15
2791	Peasant's Paradise—Rom. journey (10 min.)	Nov. 15
2859	The Lorelei—T. Toons (6 min.)	Nov. 29
2881	Idle Roomers—Cameo com. (9 min.)	Nov. 29
2792	Across The Sea—Rom. journey (10 min.)	Dec. 13
2860	Summertime—T. Toon (6 min.)	Dec. 13
2918	He-Man Hockey—Sports Review (10 min.)	Dec. 20
2909	The Veldt—Hodge Podge (10 min.)	Dec. 20
2860	Summertime—Terry Toon (6 min.)	Dec. 20
2882	Smart Work—Cameo Comedy (10 min.)	Dec. 27
2861	Aladdin's Lamp—Terry Toon (6 min.)	Dec. 27
2862	The Villain's Curse—T. Toon (6 min.)	Jan. 10
2793	Road to Romance—Romantic journey (10 m)	Jan. 17
2883	Anybody's Goat—Cameo com. (10 min.)	Jan. 24
2863	Noah's Outing—Terry Toon (6 min.)	Jan. 24
2919	Speedway—Cunningham Sports Rev. (9 m.)	Jan. 24
2864	The Spider Talks—Terry Toon	Feb. 7
2794	Not Yet Titled—Romantic journey	Feb. 14
2865	Peg Leg Pete—Terry Toon (6 min.)	Feb. 21
2884	Bridge Wives—Cameo comedy	Feb. 21
2911	All Around the Town—Hodge Podge	Feb. 21
2920	Thrills and Spills—Sports Reviews	Feb. 21
2866	Play Ball—Terry Toon	Mar. 6
2795	The Lost Race—Romantic journey	Mar. 13
2885	Mother's Holiday—Cameo comedy	Mar. 20

Educational—Two Reels

2809	One More Chance—Sennett Feat. (21 min.)	Nov. 15
2835	Once a Hero—Mermaid com. (19 min.)	Nov. 22
2815	All American Kickback—Sennett c. (20m)	Nov. 29
2847	Torchy Passes the Buck—Torchy c. (22m)	Dec. 6
2802	Half Holiday—Clyde comedy (22 min.)	Dec. 13
2816	Pottsville Palooka—Sennett com. (21m)	Dec. 27
2828	For the Love of Fanny—Vanity c. (27 m.)	Dec. 27
2842	Moonlight and Cactus—Ideal com. (21 m.)	Jan. 10
2811	Dream House—Sennett featurette (17 min.)	Jan. 17
2836	Keep Laughing—Mermaid com. (20 min.)	Jan. 24
2817	The Girl in the Tonneau—Sennett c. (20 m)	Jan. 31
2803	Shopping with Wife—Clyde com. (21 m.)	Feb. 7
2848	Torchy Turns the Trick—Torchy c. (21 m.)	Feb. 7
2829	That Rascal—Vanity comedy	Feb. 21
2818	Lady, Please—Sennett comedy	Feb. 29
2843	Hollywood Luck—Ideal comedy	Mar. 13
2810	Billboard Girl—Sennett featurette	Mar. 20
2819	The Flirty Sleepwalker—Sennett com.	Mar. 27
2837	It's a Cinch—Mermaid comedy	Mar. 27

Fox—One Reel

20 Paris Nights (10½ min.)	Dec. 20
21 Fires of Vulcan (9 min.)	Dec. 27
22 Is Stamboul to Bagdad (Stamboul to Bagdad) (10½ min.)	Jan. 3
23 With the Foreign Legion (Foreign Legion) (Back to Erin) (10½ min.)	Jan. 10
24 Spreewald Folk (City of the Clouds) (10 m.)	Jan. 17
25 Over the Yukon Trail (In Old Mexico) (9½m.)	Jan. 24
26 The World at Prayer	Jan. 31

Metro-Goldwyn-Mayer—One Reel

L-573 Nanny—Harry Lauder (8 min.)	Nov. 14
F-523 Spooks—Flip The Frog (9 min.)	Nov. 21
P-564 Piscatorial Pleasures—Fisherman's Paradise (9 min.)	Nov. 28
T-504 Bali, The Island Paradise—Fitz. Tr. (10 m.)	Dec. 5
S-546 Whippet Racing—Sport Champ. (9 min.)	Dec. 12
L-574 I Love a Lassie—H. Lauder (8 min.)	Dec. 19
T-505 Ireland, The Melody Isle—Fitzpatrick Travel-talks (9 min.)	Jan. 9
S-547 A Lesson in Golf—Sport Champ. (10 min.)	Jan. 16
F-524 Fire Fire—Flip The Frog (7 min.) (r.)	Jan. 23
T-506 London, City of Tradition—Fitzpatrick Traveltalks (9 min.)	Feb. 6
S-548 Dive in—Sport Champ. (10 min.)	Feb. 13
T-507 Tropical Ceylon—Fitzpatrick traveltalks	Feb. 27
S-549 Olympic Events—Sport Champ. (10 min.)	Mar. 5
T-508 Colorful Jaipur—Fitzpatrick travel. (9m.)	Mar. 10
S-550 Athletic Daze—Sport Champ. (10 min.)	Mar. 26

(Release dates for P-565 "Fisherman's Paradise," set for Jan. 2, and F-525 "Flip The Frog," set for Jan. 23, have been temporarily cancelled.)

Metro-Goldwyn-Mayer—Two Reels

C-424 Hasty Marriage—C. Chase com. (20½ m.)	Dec. 19
C-454 On The Loose—Pitts-Todd (20½ min.)	Dec. 26
C-434 Readin' and Writin'—Our Gang (21 min.)	Jan. 2
C-414 Helpmates—Laurel and Hardy (21 min.)	Jan. 23
C-425 The Tobasco Kid—C. Chase com. (21 min.)	Jan. 30
C-455 Sealskins—Pitts-Todd com. (21 min.)	Feb. 6
C-444 Love Pains—Boy Friend com. (reset)	Feb. 13
C-435 Free Eats—Our Gang com. (20 min.)	Feb. 13
C-445 Not Yet Titled—Boy Friend comedy	Feb. 27
C-415 Any Old Port—Laurel-Hardy (21 min.)	Mar. 5
C-426 The Nickel Nurser—C. Chase comedy	Mar. 12

Paramount—One Reel

A1-20 Backyard Follies—Haig Trio (10½ min.)	Dec. 12
T1-6 Dizzy Red Riding Hood—Talkartoon (6 m.)	Dec. 12
A1-21 Taxi Tangle—Jack Benny (10½ min.)	Dec. 19
A1-30 Musical Justice—Rudy Vallee (11 min.)	Dec. 26
SC1-8 Russian Lullaby—Street Singer (9 min.)	Dec. 26
P1-5 Paramount Pictorial No. 5 (8½ min.)	Dec. 26
A1-23 Screen Souvenirs No. 6 (9½ min.)	Jan. 2
T1-7 Any Rags—Talkartoon (5½ min.)	Jan. 2
A1-24 Close Harmony—Boswell Sisters (8½ m.)	Jan. 9
SC1-9 Sweet Jenny Lee—Screen song (6 min.)	Jan. 9
A1-25 Oh My Operation—Burns and Allen (10½m.)	Jan. 16
T1-8 Boop-Oop-A-Doop—Talkartoon (8½ m.)	Jan. 16
A1-26 Quit Yer Kickin'—Red Donahue (9 min.)	Jan. 23
A1-27 Screen Souvenirs No. 7 (10 min.)	Jan. 30
SC1-10 Show Me The Way To Go Home—Screen Song (6½ min.)	Jan. 30
P1-6 Paramount Pictorial No. 6 (9½ min.)	Jan. 30
A1-29 Rythm in the River—George Dewey Washington (10½ min.)	Feb. 5
T1-10 The Robot—Talkartoon (6½ min.)	Feb. 5
A1-31 Out of Tune—Herb Williams (6½ min.)	Feb. 12
A1-32 Naughty Cal—Lillian Roth (9½ min.)	Feb. 19
SC1-11 When The Red, Red, Robbin Comes Bob, Bob, Bobbin' Along—Screen song (6½m)	Feb. 19
A1-33 Screen Souvenirs No. 8—(10½ min.)	Feb. 26
T1-9 Minnie The Moocher—Talkartoon (7½ m)	Feb. 26
P1-7 Paramount Pictorial No. 7	Feb. 26
A1-34 Old Songs For New—Technicolor (10 m.)	Mar. 4
SC1-12 Wait Till The Sun Shines Nellie—S. song Mar.	4
A1-35 The Babbling Book—Burns & Allen (10½ m)	Mar. 11
T1-11 Swim or Sink—Talkartoon (6½ min.)	Mar. 11
A1-22 Old Man Blues—Ethel Merman (10½ m)	Mar. 18
A1-26 Screen Souvenirs No. 9	Mar. 25
T1-12 Crazy Town—Talkartoon (6 ½ min.)	Mar. 25
P1-8 Paramount Pictorial No. 8	Mar. 25

Paramount—Two Reels

AA1-12 Out of Bounds—Billy House (18½ m.)	Nov. 14
AA1-13 Where East Meets Vest—Smith & Dale	Nov. 28
AA1-14 The Unemployed Ghost—T. Howard (20 min.) r	Dec. 19
AA1-15 Pretty Puppies (Twenty Horses)—Ford Sterling (19 min.) (reset)	Jan. 9
AA1-16 A Put Up Job (Summer Daze) (19m) r.	Jan. 23
AA1-17 The Mysterious Mystery—Burke (19½m)	Feb. 12
AA1-18 The Arabian Shrieks—Smith and Dale (21½ min.)	Mar. 4
AA1-19 All Sealed Up—Al St. John (20 m.)	Mar. 18

RKO—One Reel

2801 Stung—Novelty No. 1 (9½ min.)	Nov. 15
2802 Ether Talks—Novelty No. 2 (10½ min.)	Dec. 12
2705 A Swiss Trick—Tom and Jerry c. (7 min.)	Dec. 19
2803 Double Decoy—Novelty No. 3 (11 min.)	Dec. 26
2706 Rocketeers—Tom and Jerry c. (7 min.)	Jan. 30
2804 Endurance Flight—Nov. No. 4 (10½m) (r.)	Feb. 13
2707 Rabid Hunter—Tom and Jerry c.	Feb. 27
2805 The Leading Citizen—Nov. No. 5	Not set

RKO—Two Reels

2205 A Melon Drama—Bway Headliner (20 m.)	Nov. 6
2602 Mickey's Helping Hand—M. McGuire (18m)	Dec. 19
2303 Many a Slip—Chic Sale com. (19 min.)	Dec. 19
2601 Mickey's Sideline—M. McGuire (19 min.)	Dec. 26
2903 Swift Justice—Nick Harris com. (21 min.)	Jan. 2
2503 Big Dame Hunting—Ned Sparks c. (20½m)	Jan. 16
2304 Ex-Rooster—Chic Sales (19 min.)	Jan. 30
2603 Mickey's Travels—M. McGuire (20 min.)	Feb. 20
2504 When Summons Comes—N. Sparks (18 m.)	Feb. 20
2904 Self Condemned—N. Harris c. (20 min.)	Feb. 27
2405 Never the Twins Shall Meet—Ates (20m)	Feb. 27
2604 Mickey's Holiday—M. McGuire	Mar. 15

RKO Pathe—One Reel

1 (16) Olympic Talent—Sportlights (8½ min.)	Aug. 9
2 (17) Love in the Pond—Fables (6 min.)	Aug. 17
1 Woodrow Wilson's Great Decision—Gibbons (10½ min.)	Aug. 17
2 Pathe Review—(magazine) (11 min.)	Aug. 24
2 (17) Manhattan Mariners—Sport. (8½ min.)	Aug. 24
2 Beneath the Southern Cross—Vagabond (10 min.) (reset)	Aug. 31
3 (18) Fly Hi—Fables (7½ min.)	Aug. 31
3 (18) Floating Fun—Sportlights (9 min.)	Sept. 7
2 The Turn of the Tide—Gibbons (11 min.)	Sept. 14
4 (19) The Family Shoe—Fables (6½ min.)	Sept. 14
3 The Utmost Isle—Vagabond	Sept. 21
3 Pathe Review—(magazine) (11 min.)	Sept. 21
4 (19) Pigskin Progress—Sport. (8½ min.)	Sept. 21
5 (20) Fairyland Follies—Fables (8½ min.)	Sept. 28
5 (20) Timing—Sportlights (9½ min.)	Oct. 5
6 (21) Horse Cops—Fables (7½ min.)	Oct. 12
4 Pathe Review—(magazine) (11 min.)	Oct. 19
6 (21) Pack and Saddle—Sport. (10½ min.)	Oct. 19
7 (22) Riders of Riley—Sport. (9 min.) (reset)	Oct. 26
4 Song of the Vodoo (Through the Ages)—Vagabond (8½ min.) (reset)	Oct. 26
7 Cowboy Cabaret—Fables (7 min.)	Oct. 26
8 In Dutch—Fables (6½ min.)	Nov. 9
8 Canine Champions—Sportlights (9½ min.)	Nov. 16
5 Pathe Review—(magazine) (11 min.)	Nov. 16
5 Thru the Ages (Children of the Sun)—Vagabond (10½ min.) (reset)	Nov. 23
9 The Last Dance—Fables (7½ min.)	Nov. 23
9 Uncrowned Champions—Sport. (9½ min.)	Nov. 30
6 Pathe Review—(magazine) (11 min.)	Dec. 14
10 Ducks and Drakes—Sportlights (9 min.)	Dec. 14
6 Children of the Sun—(Vagabond) (9 min.)	Dec. 21
7 Pathe Review—(magazine) (11 min.)	Jan. 16
11 College Grapplers—Sportlights (9 min.)	Jan. 27
10 Toy Time—Fables (7½ min.)	Jan. 27
7 Pathe Review (magazine) (11 min.)	Jan. 16
7 Land of Gandhi—Vagabond (9½ min.)	Jan. 18
11 College Grapplers—Sportlights (9 min.)	Jan. 27
10 Toy Time—Fables (7½ min.)	Jan. 27
12 Slim Figuring—Sportlights (10 min.)	Feb. 6
11 A Romeo Monk—Fables (7 min.)	Feb. 20
8 Pathe Review (magazine) (11 min.)	Feb. 20
8 Door of Asia—Vagabond (7 min.)	Feb. 22
13 Flying Leather—Sportlights	Feb. 27
14 Bob White—Sportlights	Mar. 12

RKO Pathe—Two Reels

2373	Selling Shorts—Trav. Man com. (19 min.)	Nov. 30
2383	Easy to Get—Gay Girl com. (19½ min.)	Dec. 7
2363	Camping Out—Average Man com. (19½ m.)	Dec. 14
2323	Doomed to Win—Rufftown com. (18½ min.)	Dec. 21
2334	Guests Wanted—Benny Rubin (18½ min.)	Jan. 18
2314	Wide Open Spaces—Masquer. com. (19 min.)	Jan. 25
	(reset)	Jan. 25
2344	The News Hound—Frank McHugh (19½ m.)	Jan. 25
2374	Stop That Run—Trav. Man (19 min.)	Feb. 1
2384	Only Men Wanted—Gay Girl com. (20 min.)	Feb. 8
2364	Bon Voyage—Average Man com. (19 min.)	Feb. 22
2324	Battle Royal—Rufftown com. (17½ min.)	Feb. 29
2315	Rule 'Em and Weep—Masquers.	Mar. 7
2335	Dumb Dicks—Benny Rubin (18½ min.)	Mar. 21
2345	Extra Extra—Frank McHugh.	Apr. 4

Tiffany—One Reel

(To be distributed through Educational Pictures, Paramount Building, New York, N. Y.)

8557	Voice of Hollywood	Oct. 11
8558	Voice of Hollywood	Oct. 25
8559	Voice of Hollywood	Dec. 6
8560	Voice of Hollywood	Dec. 20
8561	Voice of Hollywood	Jan. 3
8562	Voice of Hollywood	Jan. 17

Tiffany—Two Reels

8597	Skimpy—Chimp comedy (18 min.)	Nov. 8
8598	My Children—Chimp comedy	Dec. 20
8599	Broadcasting—Chimp comedy	Jan. 31

Universal—One Reel

B3221	The Hunter—Oswald cart. (reset)	Oct. 12
B3222	In Wonderland (The Scout)—Oswald (6½ m.)	Oct. 26
B3223	Trolley Troubles (The Hare Mail) (The Air)—Oswald cart. (5½ min.) re	Nov. 23
B3224	The Hare Mail (The Fisherman)—Oswald cart. (6 min.) (reset)	Nov. 30
B3225	The Fisherman (The Clown)—Oswald (6½ m.)	Dec. 7

(End of 1930-31 Season)

Beginning of 1931-32 Season

A4401	Shifts—Sports Reel (Football) (10½ m.)	Sept. 7
A4402	Offensive System—Sports Reel (9½ m.)	Sept. 14
A4403	Famous Plays—Sports Reel (10 min.)	Sept. 21
A4404	Backfield Plays—Sports Reel (8½ min.)	Sept. 28
A4405	Carry On—Sports Reel (11 min.)	Oct. 5
A4601	Strange As It Seems No. 14 (8½ min.)	Oct. 12
A4406	(A4408) Trick Plays—Stamford Football No. 1—Sports Reel (10½ min.)	Oct. 26
A4407	Developing a Football Team—Stamford Football No. 2—Sports Reel (9½ m.)	Nov. 2
A4408	(A4406) Football Forty Years Ago—Stamford Football No. 3—Sports Reel (9 min.)	Nov. 9
A4409	Soccer—Sports Reel (7½ min.)	Nov. 16
A4602	Strange As It Seems No. 15 (8½ min.)	Nov. 16
A4701	The Clown—Oswald cart. (6 min.)	Dec. 21
A4410	Basket Ball No. 1—Sports Reel (6½ m.)	Dec. 21
A4411	Basket Ball No. 2—Sports Reel (9 min.)	Dec. 28
A4603	Strange As It Seems No. 16 (reset)	Dec. 28
A4702	Mechanical Cow—Oswald cart. (6 min.)	Jan. 4
A4412	Basket Ball No. 3—Sports Reel (9 min.)	Jan. 4
A4702	Mechanical Cow—Oswald cart. (6 min.)	Jan. 4
A4412	Basket Ball No. 3—Sports Reel (10 min.)	Jan. 4
A4703	Grandma's Pet—Oswald cart. (7 min.)	Jan. 18
A4704	Oh Teacher—Oswald cartoon (5½ min.)	Feb. 1
A4705	Mechanical Man—Oswald cart. (6 min.)	Feb. 15
A4413	Slide Babe Slide—Sports Reel (9½ min.)	Feb. 15
A4604	Strange As It Seems No. 17	Feb. 22
A4414	Just Pals—Sports Reel (9 min.)	Feb. 22
A4706	All Wet—Oswald cartoon	Feb. 29
A4415	Perfect Control—Sports Reel (8 min.)	Feb. 29
A4416	Fancy Curves—Sports Reel	Mar. 7
A4707	Wins Out—Oswald cartoon	Mar. 14
A4417	Over The Fence—Sports Reel	Mar. 14
A4605	Strange As It Seems No. 18	Mar. 21

Universal—Two Reels

D4348	The Fire God's Vengeance—Adv. Picture (16½ min.)	Nov. 9
A4203	Sealed Lips (Alibi)—Det. Series No. 3 (17 m.)	Nov. 11
A4106	Hotter Than Haiti—Summerv'le (21½ m.)	Nov. 11
A4301	Captured by Redskins—(Buffalo Bill Series No. 1) (17 min.)	Nov. 16
A4302	Circling Death—(Buf. Bill No. 2) 17 m.	Nov. 23
A4107	Models and Wives—Sidney-Murray (20m)	Nov. 23
A4303	Between Hostile Tribes—(Buf. Bill No. 3) (15 min.)	Nov. 30
A4304	The Savage Horde—(Buf. Bill No. 4) (15m)	Dec. 7
A4108	Bless the Ladies—Summerville (19 m.)	Dec. 9
A4305	The Fatal Plunge—(Buf. Bill No. 5) (16m)	Dec. 14
A4204	House of Mystery—Det. Sr. No. 4 (15½ m)	Dec. 16
A4306	Trapped—Buffalo Bill No. 6 (17½ min.)	Dec. 21
A4109	Hollywood Halfbacks—Thalian com. No. 1—(18½ min.)	Dec. 23
A4307	The Unseen Killer—Buf. Bill No. 7 (16m)	Dec. 28
A4110	Peeking in Pekin—Summerville (20½ m.)	Jan. 1
A4308	Sentenced to Death—Buf. Bill No. 8 (20 m)	Jan. 4
C4325	The Green Sport Murder—Det. Lloyd No. 1—(22 min.)	Jan. 4
A4309	The Death Trap—Buf. Bill No. 9 (16½ m)	Jan. 11
C4326	The Panther Strikes—Det. Lloyd 2 (22m)	Jan. 11
A4111	Sold At Auction—Pollard com. (17½ min.)	Jan. 15
A4310	A Shot From Ambush—Buf. Bill 10 (18m)	Jan. 18
C4327	The Trap Springs—Det. Lloyd 3 (2½ m.)	Jan. 18
A4205	The Red Shadow—Det Series No. 5 (15m)	Jan. 20
C4328	Tracked by Wireless—Det. Lloyd 4 (20m)	Jan. 25
A4311	The Flaming Death—Buf. Bill 11 (17½ m.)	Jan. 25
A4112	Running Hollywood—Thalian c. (18½ m)	Jan. 27
A4312	Cheyenne Vengeance—Buf. Bill 12 (16½ m.)	Feb. 1
C4329	The Death Ray—Det. Lloyd No. 5 (19m)	Feb. 1
C4330	The Poison Dart—Det. Lloyd 6 (19½ m.)	Feb. 8
A4113	Sea Soldiers' Sweeties—Summerville com. (19 min.)	Feb. 10
C4331	The Race With Death—Det. Lloyd No. 7	Feb. 15
A4206	Circus Showup—Det. Series No. 6 (17½ m)	Feb. 17
C4332	The Panther's Lair—Det. Lloyd No. 8	Feb. 22
A4414	Robinson Crusoe, Jr.—Hamilton c. (14m)	Feb. 24
C4333	The Fatal Plunge—Det. Lloyd No. 9	Feb. 29
C4334	The Panther's Cunning—Det. Lloyd No. 10	Mar. 7
A4115	The Eyes Have It—Summerville	Mar. 8
C4335	The Panther At Bay—Det. Lloyd No. 11	Mar. 14

Vitaphone—One Reel

5504	Sport Slants No. 4 (Husing) (9 min.)	Dec. 17
5304	Ripley No. 4—(Ripley Queerios.) (8 min.)	Dec. 26
5605	Red Headed Baby—Mer. Melody (7 min.)	Dec. 26
5705	Javanese Journey—(Newman travel.) (9m)	Dec. 26
5804	Detectives—(Juvenile stories)	Jan. 2
5405	Bosko At The Zoo—(Looney Tunes) (7m.)	Jan. 9
5905	Free and Easy—(P. Pot ser.) (8 min.)	Jan. 9
5505	Sports Slants No. 5 (Husing)	Jan. 16
5606	Pagan Moon—Merrie Melodies	Jan. 23
5706	Northern India—Newman travel. (9 min.)	Jan. 23
5805	His Honor—(Juvenile stories)	Jan. 23
5305	Ripley No. 5—(Ripley Queeriosities)	Jan. 30
6104	Horace Heidt and Californians—(Melody Master) (8 min.)	Jan. 30
1301	Cigars—Cigarettes—Beebe (P. Pot c.)	Feb. 6
5406	Battling Bosko—Looney Tunes	Feb. 6
5506	Sport Slants No. 6	Feb. 13
5705	Not Yet Titled—Newman traveltalks	Feb. 20
6105	It's a Panic—Meroff (Melody Master)	Feb. 26

Vitaphone—Two Reels

6108	Naggers Anniversary—(The Naggers)	Nov. 7
6402	Of All People—(Big Star com.) (22 min.)	Nov. 14
6306	Footlights (Box Office Blues)—(Bway. Brev. com.) (19 min.)	Nov. 21
6203	Week End Mystery—(Det. myst.) (17 m.)	Nov. 28
6408	Relativity and Relatives—(Big Star com.) (17 min.)	Dec. 12
6307	Hello, Good Times—(Bway. Brev.)	Dec. 26
6204	Symphony Murder Mystery—(S.S. VanDine)	Jan. 2
6109	The Naggers at the Opera—(The Naggers)	Jan. 2
6403	Her Wedding Nightmare—(Big Star c.) (18m)	Jan. 9
6308	The Imperfect Lover—(Bway. Brev.)	Jan. 23
6205	Studio Murder Mystery—(Det. Mystery)	Jan. 30
6409	On Edge—Big Star comedy	Feb. 13
6110	Spreading Sunshine—(The Naggers)	Feb. 27
6404	Shake a Leg—Big Star comedy	Mar. 12

Pathe News

(Sound)

57	Saturday	Feb. 13
58	Wednesday	Feb. 17
59	Saturday	Feb. 20
60	Wednesday	Feb. 24
61	Saturday	Feb. 27
62	Wednesday	Mar. 2
63	Saturday	Mar. 5
64	Wednesday	Mar. 9
65	Saturday	Mar. 12
66	Wednesday	Mar. 16
67	Saturday	Mar. 19
68	Wednesday	Mar. 23
69	Saturday	Mar. 26
70	Wednesday	Mar. 30

Universal News

(Sound and Silent)

12	Saturday	Feb. 6
13	Wednesday	Feb. 10
14	Saturday	Feb. 13
15	Wednesday	Feb. 17
16	Saturday	Feb. 20
17	Wednesday	Feb. 24
18	Saturday	Feb. 27
19	Wednesday	Mar. 2
20	Saturday	Mar. 5
21	Wednesday	Mar. 9
22	Saturday	Mar. 12
23	Wednesday	Mar. 16
24	Saturday	Mar. 19
25	Wednesday	Mar. 23
26	Saturday	Mar. 26
27	Wednesday	Mar. 30

Fox Movietone

(Sound)

42	Saturday	Feb. 13
43	Thursday	Feb. 18
44	Saturday	Feb. 20
45	Thursday	Feb. 25
46	Saturday	Feb. 27
47	Thursday	Mar. 3
48	Saturday	Mar. 5
49	Thursday	Mar. 10
50	Saturday	Mar. 12
51	Thursday	Mar. 17
52	Saturday	Mar. 19
53	Thursday	Mar. 24
54	Saturday	Mar. 26
55	Thursday	Mar. 31

Metrotone News

(Sound)

240	Saturday	Feb. 13
241	Wednesday	Feb. 17
242	Saturday	Feb. 20
243	Wednesday	Feb. 24
244	Saturday	Feb. 27
245	Wednesday	Mar. 2
246	Saturday	Mar. 5
247	Wednesday	Mar. 9
248	Saturday	Mar. 12
249	Wednesday	Mar. 16
250	Saturday	Mar. 19
251	Wednesday	Mar. 23
252	Saturday	Mar. 26
253	Wednesday	Mar. 30

Paramount News

(Sound)

56	Wednesday	Feb. 10
57	Saturday	Feb. 13
58	Wednesday	Feb. 17
59	Saturday	Feb. 20
60	Wednesday	Feb. 24
61	Saturday	Feb. 27
62	Wednesday	Mar. 2
63	Saturday	Mar. 5
64	Wednesday	Mar. 9
65	Saturday	Mar. 12
66	Wednesday	Mar. 16
67	Saturday	Mar. 19
68	Wednesday	Mar. 23
69	Saturday	Mar. 26
70	Wednesday	Mar. 30

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A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**Vol. XIV****HARRISON'S REPORTS****No. 8****SIGNIFICANT SILENCE IN THE CASE OF
THE FEDERAL TRADE COMMISSION
vs PARAMOUNT**

An inquiry sent to the Clerk of the United States Circuit Court of Appeal, Second Circuit, New York City, brought to light the fact that the case of the Federal Trade Commission vs Paramount Famous Lasky, which has the number 286 on the calendar of that court, is soon to reach trial. Attorneys for the respondent are Cravath, DeGersdorff, Swain & Wood, of 15 Broad Street; for the Commission, Martin A. Morrison, member of the Commission.

Veteran exhibitors remember that this is the famous block-booking case, directed against the Paramount-Publix organization, at that time known as Famous Players-Lasky Corporation, for the investigation of which the Government spent hundreds of thousands of dollars.

Why the Federal Trade Commission should have waited so long before certifying the case to the Circuit Court of Appeals may never become known.

In the issue of May 23, 1931, an editorial was printed in HARRISON'S REPORTS disclosing certain facts, which are in the main as follows:

On August 30, 1931, the Federal Trade Commission screwed up its courage and issued a complaint against Famous Players-Lasky Corporation, charging it with various monopolistic practices, including block-booking. Counsel of the Commission prosecuted the case vigorously and effectively, compiling a voluminous record of damaging evidence.

Before the case could be argued to the Commission, a number of changes had been made in the personnel of the Commission, and the three-to-two Democratic majority that existed when the complaint was issued was reversed by the appointment on the Commission of Van Fleet, Humphrey and Hunt, all Republicans.

On the first argument the defendant claimed that it had not been permitted to introduce certain evidence in its behalf, and the case was remanded for further testimony.

When the case came before the Commission again, Commissioner Van Fleet had been replaced by Mr. Abraham Myers, now general counsel of Allied States Association of Motion Picture Exhibitors, the independent theatre owners organization. In the meantime, Counsel for the Commission had been switched and Martin A. Morrison, a lame-duck Congressman, alleged to be related to Commissioner Humphrey in some way, had succeeded him.

Morrison had practically abandoned the entire case except the charge of block-booking, and on July 9, 1932, the Commission issued a "Cease and Desist" order against this practice.

Famous Players-Lasky, Paramount Famous Lasky at that time, now Paramount-Publix, indicated that it would not obey the order and the Commission started proceedings before the Circuit Court of Appeals in New York City to test the order with the view of enforcing it. But up to the time that article had been written, nothing had been done, even though the Commission was aware of the fact that Paramount-Publix was violating the order, thus defying the Commission. In the regular course, the case should have been disposed of long before that time.

We can only speculate on this queer performance: Will H. Hays, President of Motion Picture Producers and Distributors of America, hails from Indiana; and so does his chief assistant, Martin Morrison was an Indiana Congressman. Commissioner Humphrey, though appointed from Washington, is a native of Indiana and began his career in that state.

What pressure was used to have this case put on the Calendar I do not know just now; but the fact that the proceedings have been surrounded by so much secrecy and

the fact that Martin A. Morrison is to represent the Commission makes me doubt that the case will be given by the Government an attention commensurate with its importance to the people of the United States.

There is enough evidence in this combination of circumstances to justify prompt and vigorous action on your part. Write, telegraph, or telephone to your Senator urging him to demand that the Department of Justice appoint counsel to represent the interests of the Government.

Here is a chance to have block-booking settled by court action. If the United States Circuit Court of Appeals should find against Paramount, block-booking will be deadlier than a door nail and every one of you will be left free to pursue your business unmolested and unhampered.

It is within your means to bring relief to yourself. Act promptly! There is no time to lose. Fail to take immediate action and your chance of having this matter settled definitely may be lost.

**THE ALLIED NATIONAL CONVENTION
IN DETROIT**

Great work is being done by the Allied leaders for the Allied States national convention at the Hotel Statler, in Detroit, on the 9th and 10th of March. And this work is beginning to tell, for according to my information from headquarters Detroit will be a pilgrimage for independent theatre owners on these two days.

There are so many problems to be discussed that it will be necessary for the greatest number of independent exhibitors to be present. Your suggestions will be needed, for this time the exhibitor leaders mean business; they intend to take protection and the other burning problems to the public, asking its sympathy and support for the correction of the unbearable conditions now existing in the industry.

One of the problems that will be discussed is the necessity for the exhibitors to take part in the selection of the season's pictures. Since the producers have shown incompetence in selecting the material the public wants, they must obtain the views of those who are to buy and to show the pictures. The time has passed when film salesmen, and Hollywood producers who have not had contact with the public to know its wants, prepared the material for you. You have to have a voice in the selection of such material.

Come if you can and lend your influence to the solution of these problems. Attend and show to the producers that the time of words has passed and that this is time for action.

ABOUT THE COLUMBIA CIRCULAR

In the January 30 issue I informed you that Columbia sent out circulars to the people of Fairfax informing them that Mr. Inman, who conducts the Topic Theatre in that village, did not show Columbia pictures and that he would undoubtedly be glad to book them if they would only ask him to do so.

As I felt that the mentioning of Mr. Inman's name in the circular without his permission was unethical and savored of low business tactics, I condemned the act. Since then, I have been assured by Columbia that the mentioning of the exhibitor's name was only an error in judgment on the part of some one in the publicity department and that orders have been issued to the heads of that department to refrain from doing so in the future.

Please notice that Columbia did not try to excuse itself or try to cover its mistake by subterfuges; the executives I spoke to admitted frankly that it was a mistake of judgment, which will not be repeated. Consequently, HARRISON'S REPORTS feels that Columbia is entitled to the kindly consideration of every exhibitor. I hope that no exhibitor will make use of the form letter given in that article.

"The Man Who Played God" with George Arliss

(Warner Bros., Feb. 20; running time, 79 min.)

A very good entertainment for cultured picture-goers. The same story was produced by United Artists, also with Mr. Arliss, in 1922. It was a very good picture even as a silent, but likewise it appealed not to the masses but to the cultured picture-goers. There is much human appeal in most situations, and the interest is held pretty tight. Mr. Arliss again does good acting:—

The hero, a famous elderly musician and a wealthy man, lives for his music. A young woman is in love with him and wants him to marry her. He tells her that it is his music she loves and not him. She obtains his marriage promise if six months from that time she felt the same way towards him. A bomb thrown at the King, for whom he was playing, deprives him of his hearing. Unable to play, he becomes despondent. He comes to New York and takes up a residence opposite Central Park. He is induced to take up lip reading as a diversion and becomes proficient in it. One day he decides to take his life by jumping from the window but is prevented by his faithful butler, who calls him a coward, unable to see the beauty of nature. While looking through his binoculars, he notices a young man and a young woman sitting on a bench in the park. By reading their lips he finds out that the young man had tuberculosis, that he did not have money to go away to a dry climate, and prayed that God would send it to him. The hero sends his butler and obtains the young man's address and sends him the money without revealing his name. He felt so much pleasure in doing this that he made a practice of watching those sitting on the bench and helping them. Thus he became optimistic and happy. The young woman while away falls in love with a young man. The lovers walk in the park and sit in the bench opposite the hero's residence. By reading their lips the hero learns the true state of affairs, and when the young woman calls on him to carry out her marriage promise, he releases her from that promise.

There are some defects in the story. For instance, Mr. Arliss looks like a statesman more than like a musician. At any rate, he is unconvincing as a man who is loved by two women, for he is not a young, romantic figure. This is one of the reasons why the pictures in which he appears do not draw the young folk and the masses. But it is a picture that should be shown by every exhibitor regardless of the effect on the box office, for it adds prestige to the picture business.

The plot has been founded on the play by Jules Eckert Goodman; it was directed by John Adolphi. In the cast are Violet Heming, Ivan Simpson, Louise Closser Hale, Bette Davis, and others. (Not a substitution).

Good for Sundays and for children, even though these may enjoy it only fairly.

"Hell's House" with Pat O'Brien and Junior Durkin

(Benny Zeidman, Feb. 10; running time, 71 min.)

There is deep human appeal in this picture, which is really a preachment against the cruelties of the State reformatories for young boys. It shows the authorities punishing these young boys by forcing them to look at a straight chalk line for hours until some of them faint with fatigue; also putting one of the boys in solitary confinement, knowing that he had a weak heart and thereby causing his death. But the ugliest part of the picture is the baseness of one of the characters. He permits a young innocent boy to shoulder the blame for him, knowing that he would be sent to a reformatory. He does not even try to help the boy. Much sympathy is felt for Junior Durkin; as the young hero, he wins the respect of the audience by his noble character. There are many laughs, provoked by the braggart spirit exhibited by Pat O'Brien.

The hero is heartbroken when his mother is killed in an automobile accident. He goes to the city to live with an aunt and uncle. They love him but are very poor and are even forced to keep a boarder to help pay expenses. The hero appeals to this boarder for advice about making a living. The boarder, who is a bootlegger, engages him as his telephone boy and without telling him his business, warns him never to give any information out. The first day the place is raided and the young hero is arrested. He refuses to give any information about his employer and is sent to the reformatory. The boarder is too weak to take the punishment himself and so he lets the boy take the "rap" for him.

Once in the reformatory the hero forms a very close friendship with one of the boys. This boy tries to pass a letter out for the hero and is caught. He is put in solitary confinement and becomes very ill because of his weak heart. The hero, desperate and wanting to do something for his friend, escapes. He finds the boarder and begs him to help him. But it is too late for his friend dies. The boarder, however, at the insistence of his sweetheart, confesses and thus saves the hero from being sent back to the reformatory.

The story was written and directed by Howard Higgin. In the cast are Pat O'Brien, as the boarder, Bette Davis, as his sweetheart, Junior Coghlan, as the hero's friend, Charles Grapewin, Emma Dunn, Morgan Wallace, and others. The talk is clear.

Suitable for children, because it teaches a good moral lesson, loyalty and for Sunday showing.

"Lady with a Past" with Constance Bennett

(RKO, Feb. 19; running time, 69 min.)

This is really the first honest-to-goodness picture Miss Bennett has appeared in since "Common Clay." It is a high comedy. Miss Bennett is presented as a wealthy young woman from New York, who is so wrapped up in her books that most young men of her set keep clear of her. It is upon this thought that the story has been built. In the development of the plot, it is shown that a young man, taking a hint from his sister, friend of the heroine, proposes to her while in an intoxicated condition. She naturally accepts, for she loved him. The understanding is that she is to follow him to Europe the following day. But at the wharf he tells her to forget the talk they had the previous night. She is hurt, of course, but decides to continue her trip to Paris. In Paris, she meets accidentally the hero (Ben Lyon), completely broke, and engages him to act as her gigolo. She tells him the trouble she had been having in attracting men to be in her company. The hero promises her that he is going to make her the most popular woman in Paris, and in New York. He succeeds. They return to New York and she now is surrounded by all the young men in her set, who feel honored to be in her company, for she is a lady with a past, a titled Frenchman having taken his life when she rejected him as her husband.

The picture closes with the heroine marrying the young man she first had fallen in love with; he came to realize that he, too, loved her and could not be happy without her.

The plot has been founded on the novel by Harriet Henry; it was directed by Edward H. Griffith skillfully. The settings are lavish. In the cast are, also David Manners, Don Alvarado, Albert Conti, Blanche Frederici, John Riche, Freeman Wood, and others.

The sex element has been subjugated almost entirely. The only situation where it becomes prominent is in a dream, where Ben Lyon is shown going to Bennett's apartment in Paris and insisting that he remain there all night. Bennett is shown pleading with him to leave her but he grabs her and tries to drag her into her bedroom, with her struggling. At that moment Bennett wakes up and finds herself in the saloon, where the two had gone for luncheon and a drink. The picture is charming, but because of this situation it will be up to each exhibitor to determine whether it is or it is not suitable for children or for Sunday showing.

"Murders in the Rue Morgue" with Sidney Fox and Bela Lugosi

(Universal, Feb. 21; running time, 58 min.)

Those who like their horror in their picture entertainment by the pound or by the yard, they will find it in this picture. Coming so close to "Frankenstein," however, it may not prove so acceptable. At the Mayfair, where it had its first showing in this territory, the audiences did not seem to accept it in the spirit they accepted "Frankenstein" and "Dracula," for many of them "kidded" it, laughing in serious parts, and treating it as if it were a travesty on thrilling pictures in other parts. Poe's story did not, of course, offer enough material for a picture and so Universal had to write almost a completely new story, adding a mad scientist, who controlled the ape, and who was murdering people ostensibly for experimental purposes. There are many gruesome situations. The most thrilling situation is the one in the end, where the ape is shown climbing the roofs of buildings carrying in his arms the unconscious form of the heroine:—

At a carnival in Paris, the hero and the heroine listen to a lecture by a Dr. Mirakle, and are terror-stricken by a huge

ape which the doctor is exhibiting, for he shows a fondness for the heroine and a great dislike for the hero. The ape takes the heroine's bonnet and the doctor attempts to get her address so as to send her a new one, but the hero refuses to give it to him. The doctor, however, finds it out by having his accomplice follow the heroine to her home. Three women had been murdered in one week and the hero, a medical student, by obtaining blood specimens from the bodies, discovers that the blood of an ape had been injected into each one of the women, causing their death. He is suspicious of Dr. Miracle and fears for the heroine's safety. At Dr. Miracle's instructions the ape enters the heroine's room, kills the girl's mother and takes the heroine away. The hero is frantic when he finds the heroine gone and begs the police to help him. They laugh at his ideas of an ape. But when they find the mother's body they realize he is right and go with him to the doctor's house. The doctor is just about to try out his experiment on the heroine when the ape seizes and kills him. The ape then takes the girl and carries her over the roof-tops. The hero finally kills the ape and rescues the heroine.

The plot was adapted from the book by Edgar Allen Poe. It was directed by Robert Florey. In the cast are Leon Waycoff, Bert Roach, Brandon Hurst, Noble Johnson, D'Arcy Corrigan, and others. The talk is clear. (Not a substitution).

Not suitable for children or for Sunday showing. Too harrowing for sensitive persons.

"Cross Examination"

(Artclass—State Rights, March 1; time, 68 min.)

This picture has been photographed almost entirely in a court room, where the hero, accused of having murdered his father, is on trial for his life. Ordinarily it should be tiresome; in this instance it is not—there is so much human appeal in it that it will make most spectators, particularly women, cry. The closing scenes, in particular, which show the hero's mother, who had been the one that had fired the fatal shot, dying and the hero clinging to her, are deeply pathetic. The trial is conducted with precision and interest. Donald Dillaway makes a good hero; H. B. Warner an excellent attorney for the defense; Edmund Breese a stern prosecutor, and Wilfred Lucas an impartial yet humane judge:—

The hero is arrested for the murder of his father. Circumstantial evidence points to him as the murderer. At his trial he admits that he had been estranged from his father, that he had called on him on the night of the murder, that he had uttered certain threatening expressions, but that he had not killed him. The fact that he refuses to answer the question as to where he had gone after leaving his father's house makes him appear guilty. But a woman in the audience begs the judge to let her answer that question. Upon taking the stand, she tells the judge that she is the mother of the accused, that she had given birth to him by a love union with the murdered man, that he refused to marry her afterwards, that her son had found it out and had left his father three months previously, that after leaving his father at the night of the murder he had gone to her, and that he refused to say where he was so as to prevent her past from becoming known. Just as she was to confess to the murder, she collapses and is sent home. On the strength of these revelations, the attorney for the defense makes a strong plea to the jury, obtaining an acquittal. The hero's mother dies in the arms of her son after confessing that it was she who had committed the murder.

The story was written by Arthur Hoerl; it was directed by Richard Thorpe. In the supporting cast are Sally Blane, Natalie Moorehead, William V. Mong, Sarah Padden, Niles Welch and others.

The matter of relations between the murdered man and the hero's mother has been handled in an inoffensive manner. Whether, however, it is suitable for children or for showing on a Sunday in small towns, is a matter that must be determined by the exhibitor himself.

"Business and Pleasure" with Will Rogers

(Fox, March, 20; running time, 78 min.)

A good comedy. There are not many really hearty laughs in the picture but it keeps one amused all throughout. There are several mildly amusing situations. One is where Will Rogers forms a friendship with a woman who makes him believe she is mystic and can read into the future. The most amusing situation is where Will Rogers disguises himself as a Hindu mystic so as to give this

designing woman the wrong information. It is especially funny when his wife calls and confides in him, thinking he is the real mystic. The most exciting situation is towards the end, where Rogers is shown held captive by the chief of a desert tribe. Jetta Goudel, in the role of the villainess, speaks with a decided accent and at times it is extremely difficult to understand what she is saying:—

Rogers, a wealthy American razor manufacturer, leaves for Damascus where he intends to buy their steel process. He takes his wife and daughter with him. On the boat he is attracted by a very beautiful woman and they become friends. She tells him she is a mystic and can read into the future. But in reality she is working for his rival concern and her duty is to prevent him from buying the Damascus steel process. He confides all his business secrets to her. His wife becomes insanely jealous. A young playwright aboard the ship is disgusted with Roger's manners, and he insults Rogers every time he can. The daughter cannot bear this and tells the playwright what she thinks of him. After that they become friends. When they arrive in port the villainess learns that Rogers is to go to the desert to consult with the chief about the process. She leaves before he does and makes the chief think that Rogers is a fraud. When Rogers arrives he is made a prisoner. His family and the playwright, fearing for his safety, follow in an aeroplane. They are all held captive. But Rogers, with the aid of a radio, wins back the chief's respect and buys the steel process.

The plot was adapted from the novel "The Plutocrat," by Booth Tarkington. It was directed by David Butler. In the cast are Joel McCrea, Dorothy Peterson, Peggy Ross, and others. The talk is clear. (Not a substitution).

Suitable for children and for Sunday showing.

"Wayward" with Nancy Carroll and Richard Arlen

(Paramount, Feb. 19; running time, 72 min.)

Fairly good. Although the story is not novel, there is human interest, and it holds the spectators' attention. Sympathy is felt for the heroine, who is treated cruelly by her mother-in-law, whose desire was to separate the young couple because of her jealousy of the heroine. At one time the heroine runs away with another man, but this she did when under the influence of liquor, which she had been drinking because of despair. She does not lose the respect of the audience for she remains faithful to the hero. The hero is somewhat weak for he permits his mother to run his life and influence him. The best part is in the end where the hero and the heroine are reunited, the hero shedding the influence his selfish mother had been exerting on him:—

The hero, while on a trip to New York, meets the heroine, a chorus girl, and falls in love with her. He proposes to her and she accepts him thinking he came from a poor country family. When they arrive at his home she is surprised to find a luxurious place. The mother-in-law, who was jealous of the heroine for having taken her son from her, makes life miserable for her. She attempts to buy the heroine off. The hero and the heroine leave the rich home and take a small bungalow. The hero leaves his position in his uncle's bank and goes to work in a brick factory. Two years later they are seen squabbling, for the hero does not earn enough to support them, especially since they now have a child. The heroine determines to look for a position and leave the baby with her neighbor's child. During her absence the baby becomes ill and the mother-in-law, who had gone to the bungalow, takes the child away. After this the heroine is forced to go back and live in her mother-in-law's home. Again she is under the domineering influence of her mother-in-law. While at a party she becomes drunk and runs away with one of the men of the family. She comes to her senses later and begs him to take her back. Her mother-in-law puts her out of the house. The heroine goes to New York and teaches music. A few months later she goes back for her child but is caught in her attempt to take the baby. The hero finally hears the truth about his mother's tricks and he and the heroine are reconciled.

The plot was adapted from the story "Wild Beauty," by Matee Howe Farnham. It was directed by Edward Sloman. In the cast are Pauline Frederick, John Litel, Margalo Gillmore, and others. The talk is clear. (Not a substitution).

Because of the situation in which the heroine is shown drinking and running off with another man, the picture should prove unsuitable for children or for Sunday showing. Besides, Nancy Carroll is shown early in the picture with too few clothes on.

WHAT HAS BECOME OF THE HAYS DECISION TO DO INSTITUTIONAL ADVERTISING?

The frustrated attempt by two of the big companies to compete with the newspapers for the business of national advertisers, which attempt, if successful, was to be followed by all other film companies, naturally created ill will among the newspaper people, who felt that they were being repaid with ingratitude for the help they gave to the moving picture industry.

It seems as if Mr. Hays recognized this fact and conceived the idea of placating the newspapers through institutional advertising, that is, through advertisements placed in the newspapers to advertise the entire industry, and not any particular company's product.

Although several months have elapsed since Mr. Hays proposed this to the producer-members, nothing has been done so far. The idea seems, in fact, to have been forgotten completely.

This paper urges the producers to give this matter a reconsideration, not only because of the favors the moving picture industry constantly asks of the newspapers, but also because it will bring real benefit to the moving picture industry. The Hays organization has spent hundreds of thousands of dollars in an effort to gain the good will of the public. It has failed. This money would have done a great deal of good if it were spent in the newspapers.

It is not too late to start now. The moving picture industry needs the newspapers. It should be to the interests of the moving picture industry, therefore, to spend its money with its friends.

HARRISON'S REPORTS is gathering data by which it is going to prove that money spent in other advertising mediums does not bring back as much benefit as it brings when spent in the newspapers.

WHY IS SIDNEY OLCOTT IDLE?

I read an editorial in the *Hollywood Reporter* asking why Sydney Olcott is idle and have been prompted to ask the same question myself.

Mr. Wilkerson asks: Why should a director who has made such successes as "Little Old New York," with Marion Davies, "The Green Goddess," with George Arliss, "Monsieur Beaucaire" with Rudolph Valentino and many others remain idle? I am going to go one better than Wilkerson: Why should a man remain idle who has made such an artistic picture as "From the Manger to the Cross" at a time when other directors were still wearing rings in their noses, not to mention the fine Irish pictures he made for Kalem?

Before Mr. Olcott produced "Little Old New York," which brought out the real ability of Marion Davies, he produced a little program picture for the American Releasing Corporation, of which Fred Warren was President. The picture was so human that I was prompted to remark that Mr. Olcott showed real brains in the production of it. At that time Mr. Van Cleeve was head of the Cosmopolitan studio on 125th Street, New York. He was a subscriber. I was informed that he was so impressed with those remarks that he called them to the attention of Mr. Hearst. Mr. Hearst engaged Mr. Olcott and "Little Old New York" was the result of them. I hope that these few remarks will arouse some producer from his torpor and engage Mr. Olcott. I am sure he will not be the loser thereby. Nor will the exhibitors.

The industry needs Mr. Olcott.

TWO OSWALD CARTOON RE-ISSUES SOLD BY SOME UNIVERSAL EXCHANGES AS NEW BY MISTAKE

An exhibitor last week called my attention to the fact that two Universal cartoons of the Oswald series, sold to him as new, were re-issues, having been first released in 1927.

I called up on the telephone Mr. Phil Reisman, the Universal General Sales Manager, and was informed by him that the instructions that had been sent out by him to his sales forces were to the effect that it was to be made plain to the exhibitors that they were re-issues, and stated to me that any exhibitor who bought these cartoons as new would receive his money back if he would send his request to the exchange.

The Universal contract form, like the contract forms of all other producer-distributors, contains the following provision: "The Distributor warrants that none of the photo-

plays licensed hereunder are re-issues from old negatives or old negatives renamed, except those specifically set forth as such in the Schedule." Accordingly, the contract for these two cartoons bought by any exhibitor should have specified that they were re-issues; otherwise, the contract is invalid.

If you have bought these cartoons and your contract does not specify that they are re-issues, you have the option of cancelling them. In case you have already played them, you may apply for a refund of the entire price. Failure of the salesman to specify in the contract that they are re-issues is an error; and Phil Reisman told me that Universal is willing to rectify all such errors, no matter what the cost.

THE AUTOMATIC RENEWAL CLAUSE IN NEWS CONTRACTS CONDEMNED AT THE COLUMBUS CONVENTION

All news contracts contain a provision for the automatic renewal of them if the exhibitor should fail to send in his written notice of cancellation within thirty or sixty days, as the case may be, before the contract ends.

Because of the fact that all contracts are printed in small type and that the type used in the printing of such a clause is similar to the type of the other clauses, as a result of which practice the exhibitor fails to notice the automatic renewal provision, Motion Picture Theatre Owners of Ohio, at their recent convention in Columbus, passed a resolution condemning the practice as unfair, and demanding that in the future such clause be printed in different style type and ink so that it may not escape the attention of the exhibitor.

The request if the Ohio exhibitors is but fair and the producers should heed it. No doubt a similar resolution will be passed at the Allied convention in Detroit. In the meantime, I suggest that those of you who have a news contract send in a notice of cancellation at once, "to take effect at the expiration of the contract." You should send in such a notice even if you do not intend to cancel your news. Just tell the exchange to notify you when the contract expires so that you may renew it, if it suits your plans.

Perhaps the following form letter is appropriate:

"Dear Sirs:

"Please accept this letter as a notice of cancellation of my contract for your newsweekly, to take effect at its expiration.

"You may consider this notice as sent in accordance with the provisions of the contract.

"You are at liberty to notify me sixty days before the expiration of the contract so that I may think it over whether I desire to sign a new contract or not."

DO YOUR PART IN THE TAX FIGHT!

Your organizations, the Allied, have done a very good job in Washington.

The fact that your case was presented to the Ways and Means Committee well, however, should not lull you into a feeling of security, for you cannot tell what hidden forces may be working against you. And you cannot afford to be taxed if your admission price should happen to be fifty cents or less.

Write to your Congressmen (Senator and Representative) asking them to use their influence to save you from ruin, for if the small price tickets should be taxed you would be taxed out of business.

Send your letter now!

PICTURES WARNER BROS. AND FIRST NATIONAL HAVE DROPPED FROM THEIR SCHEDULES

The following pictures have been dropped from production schedules:

WARNER BROS.: "Manhattan Nights" (370); "Paid to Dance" (373); "Mr. Hercules" (379); and "Green Cat" (384).

FIRST NATIONAL: The Bebe Daniels productions, "Bed and Board" (666) and "Name on the Register" (667); and the Dorothy Mackaill productions, "Rival Wives" (675) and "Single Lady" (677).

SUBSTITUTIONS

According to the Warner Bros. contract, "The Yankee Kid," which is numbered 385, was to have been founded on a story by Booth Tarkington, and since "Old Man Minick" has been founded on a story by Edna Ferber it is a story substitution and you are under no obligation to accept it.

HARRISON'S REPORTS

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No. 9

The Brookhart Resolution To Investigate The Industry

A resolution to investigate the motion picture industry was introduced in the Senate last Tuesday by Senator Smith W. Brookhart. This resolution has fallen upon the producers, particularly upon the Hays organization, like a bomb. Though they had an inkling of it since Saturday, last week, they did not dream of its import.

Senator Brookhart spoke for more than an hour to the Senate outlining the reasons for the resolution and amplifying every point. "I have introduced the resolution for an investigation of the motion picture industry," said the Senator, "in the firm belief that the inquisitorial powers of the Senate could not be put to more productive use at the present time. Of all the businesses not classified as public utilities the movies directly and intimately affect the public. Affording a ready, albeit brief, refuge from the dullness and care of everyday life, the movies are daily thronged with millions of people. Second only to the homes and schools, they exercise greater influence for good or evil than any other agency. Their influence on the culture, habits and morals of the public in general, are tremendous. Their influence on children and adolescents are incalculable. Being in a very real sense impressed with a public use, this business is nevertheless unregulated, but it has been permitted by a supine government to be successfully monopolized. As a result, this tremendous influence is wielded by a small group of men who would never have been chosen by the people, especially the fathers and mothers, as the receptacles for such authority. * * *

The speech is a masterpiece; it takes up one by one the problems that have confronted the exhibitor during the industry's existence, particularly from the time Will H. Hays was engaged to head the producer organization. After mentioning the size of his salary, the Senator called the attention of the Senate to a statement he made when he introduced his first bill on May 7, 1929. "... It may be asserted without fear of contradiction," the Senator said at that time, "that Mr. Hays has done nothing toward improving the moral tone of the movies. ... The truth is that Hays was employed primarily as a 'fixer' to protect the industry against any sort of reform or regulation through public action. ..."

The Senator quotes from articles that appear in *The Parents' Magazine*, written by Doctor Fred Eastman, Professor of Religious Literature and Drama of the Chicago Theological Seminary, and one of the editors of *The Christian Century*. The excerpts quoted are "spicy" advertisements of pictures, inserted in the newspapers by producer-controlled theatres.

Quotations were read from the report of The Public Relations of the Motion Picture Industry, compiled by the Department of Research and Education of the Federal Council of the Churches of Christ in America; from the Report of the Department of Labour of the Dominion of Canada, which investigated the moving picture industry and the Hays organization, and from HARRISON'S REPORTS. The Senator called the attention of the Senate to the article that appeared in the January 18 issue of HARRISON'S REPORTS, in which the questions and answers that were asked by Mrs. Thomas G. Winter of ex-Governor Millikan, of the Hays office, and printed in the form of an article in the Hays House Organ, were analyzed and their falsity proved; from the issue of November 22, 1930, from the article "When the Independent Exhibitors Use the Producers' Tactics," and from the issue of May 23, 1931, from the article "What Influences Are Delaying Action in the Block Booking Order Against Paramount?" which dealt with the slowness of the Federal Trade Commission in prosecuting the Paramount case to a conclusion, and in which certain relevant facts regarding the changes in the personnel of the Commission were revealed, the same facts that were given in the article,

"Significant Silence in the Case of the Federal Trade Commission vs. Paramount," which was printed in last week's issue. (There was a typographical error in the fifth paragraph of last week's article; it should read, "On August 30, 1921," instead of "1931.")

In connection with the latter article, the Senator made the following remarks: "The publisher of this paper makes no intimations in reference to the Department of Justice, nor do I, but it should be recorded that the proceedings against the motion picture trust appear to proceed more slowly than any other class of litigation. The report of the Attorney General shows that a suit was brought in Chicago on December 15, 1928, against Balaban & Katz, a subsidiary of Paramount-Publix, and the several producers, charging a combination to squeeze the independent exhibitors by means of protection schedules and long-term contracts, but that no further action was taken. The same report shows that on November 27, 1929, a suit was filed against the Fox Film Corporation and others under the Clayton Act to segregate the Fox, Loew and Metro-Goldwyn-Mayer interests; that an interlocutory decree trusteeing some of the securities was entered but that no further action was taken. Also that on the same date a similar suit was filed to divest Warner Bros. of the stock of First National Pictures Corporation and that no further steps were taken. As regards this latter case, I learn from the trade press that since the institution of this case, and without any intervention on the part of the court, the companies were allowed to complete consolidation by a physical merger of the properties. * * *

In the subdivision of his speech entitled "Vice and Filth on the Screen," the Senator takes to task Mr. Hays and his Code of Ethics, pointing out to the fact that the members of Hays' own organization flaunted it.

Block-booking received good attention from the Senator, who said: "The only point of contact between the motion picture industry is the theatre and it is to the theatre owner that the public should look for protection in the matter of indecent pictures. However, the larger theatres in the large cities have virtually all come under the ownership or control of the producers themselves and are operated by hired managers who have no choice as to the pictures they must play. The producer-owned houses must first play the pictures released by the parent company and in addition must play the pictures of the theatre-owning producers who play the pictures of such parent company in their theatres. There is no incentive for the manager to study the likes and dislikes of his patrons since his program is arranged by the home office in New York and the product of the mutual back-scratching of the big producers. And since the producer-owned theatres are for the most part located in the down-town sections of the large cities, the producers are primarily interested in making pictures that will appeal to the audiences attending such theatres, which audiences differ greatly from the less sophisticated audiences which attend the neighborhood and small town theatres.

"These neighborhood and small town houses serve the bulk of the family trade, including the children, but the owners of these independent houses have little or no choice as to the pictures they play because of a most obnoxious industry practice known as block booking. Under this practice an independent theatre owner may not select such of the pictures of a producer as are best suited to his patrons, but must buy the entire block of pictures offered by such producer, such block containing the producer's entire output for a year. * * *

Unreasonable and discriminatory protection, too, receives adequate castigation. "As soon as the producers began acquiring and operating theatres," said the Senator, "a marked change occurred in their attitude toward the independent

(Continued on last page)

"Texas Gun Fighter" with Ken Maynard
(*Tiffany, Feb. 21; time, 60 min.*)

Although the story holds one's interest because of the doings of the characters, one does not give the hero the sympathy he should on account of the fact that he is one of a band of holdup men. Of course he is not shown doing any wrong act, and in the second half he becomes a sheriff and exterminates his confederates. It would have been much better, however, had he been introduced in the picture as a good character. There is thrilling gun fighting, and much exciting horse riding:—

The hero parts with his gang because the leader had refused to declare in also his pal who, because of an injury, had not been able to take part in the last holdup. They repair to their cabin and then leave. The gang go after a stage which was conveying gold, but the hero, who had seen the contemplated holdup from afar, rides fast and saves the gold. He takes the heroine, who was a passenger, and the gold to town. There his bravery is recognized and he is made a sheriff. He warns his former confederates that he is going to exterminate them. His confederates succeed in carrying the hero away and holding up the bank. The robbery makes the hero appear guilty of having engineered it. Toward the end, however, he succeeds in escaping, in recovering the gold, and in winning back the esteem of the townfolk and of the heroine.

Bcn Cohen wrote the story; Phil Rosen directed it. Sheila Mannors is the heroine.

Its suitability for children and for Sunday showing will depend on whether an exhibitor uses western melodramas for such a purpose. (Not a substitution.)

"Two Fisted Justice" with Tom Tyler
(*First Division, Feb. 9; running time, 57 min.*)

There is enough action in this Western of Civil War days to hold the interest of the spectator. The suspense is caused by the fact that the hero, unknown to his community, was engaged in frontier patrol work in an effort to round up a gang of bandits. The heroine has the sympathy of the audience for she never once doubts the honesty of the hero. There is some comedy caused by a young boy and his playful dog. The most exciting situation is towards the end when the hero prevents the villain from hanging the heroine's father.

The story was written and directed by G. A. Durlam. In the cast are Barbara Weeks, Bobbie Nelson, John Elliot, G. D. Wood, Kit Guard, and others. The talk is clear.

Not unsuitable for children or for Sunday showing.

"Shanghai Express" with Marlene Dietrich and Clive Brook

(*Paramount, Feb. 12; running time, 84 min.*)

This picture has been produced artistically, with excellent direction and acting. There is much interest and suspense, even though most of the action takes place aboard a train bound for Shanghai. The love affair between the hero and the heroine, however, drags somewhat. Neither the hero nor the heroine arouse much sympathy for she is a woman of the streets and he is stubborn. There is one situation that sends a shudder through the audience. It is where a Chinese girl stabs the rebel chief. This is done openly and when she sends the knife through him the audience murmured "ugh."

After five years of separation, the hero, a British army doctor, and the heroine, meet aboard a train bound for Shanghai. They had been lovers and he, not trusting her, had left her. She had become a woman of the streets. They realize that they still love each other. Half way to Shanghai the train is captured by rebels. The chief holds the hero as hostage, demanding that the Government release one of his men held as a prisoner for the release of the hero. They comply with his demands but this is not enough for the Chief. He now wants the heroine and tells her that unless she gives herself to him he will blind the hero. She promises to go with him and makes the hero believe that it is the Chinese rebel chief she prefers. The hero is disgusted. Before the train leaves the station, a Chinese girl, who had been mistreated by the Chief, kills him. The hero then rescues the heroine. At first he does not even speak to her, but by the time the train arrives at Shanghai his faith in her had returned and they are reconciled.

The plot was adapted from a story by Harry Hervey. It was directed with great skill by Josef Von Sternberg. In the cast are Anna May Wong, Warner Oland, Eugene Pallette, Lawrence Grant, Louise Closser Hale, and others. The talk is clear. (Not a substitution.)

An excellent adult picture. Not suitable for children or for Sunday showing.

"The Final Edition" with Pat O'Brien and Mae Clarke

(*Columbia, Feb. 12; running time, 66 min.*)

A very good newspaper murder melodrama. It is filled with action from beginning to end and holds the spectator's attention all throughout. In addition it has so much suspense that at times, because of nervousness, one sits at the edge of the seat. One of the most thrilling situations is towards the end when the heroine is cornered by the gangsters. There is some comedy relief by a news photographer who always complains of being sleepy. Much sympathy is felt for the heroine because of her courageousness in attempting to solve the murder mystery:—

When the police commissioner is murdered, the heroine, a newspaper girl, determines to go after the story without the permission of the hero, city editor. She gets a scoop by interviewing the widow. Following a hunch, she trails a racketeer to a beach resort and manages to become friendly with him. She searches his room and finds some evidence. Called back to the city by his chief the racketeer discovers that a ticket for important papers he had checked was missing. Realizing that the heroine had taken it, he calls the hotel only to find she had left. He goes down to the station to watch the incoming trains and when he spies her he first lets her call for the papers, make a telephone call, and then he corners her. He takes her to the chief's apartment. But the hero, realizing that she was in danger, goes to the apartment with his news photographer who takes a flashlight of the group threatening the hero and the heroine. Frightened, the racketeers rush out of the apartment and into the hands of the police. The hero and the heroine are united.

The plot was adapted from a story by Roy Chanslor. It was directed by Howard Higgin. Others in the cast are Mary Doran, Bradley Page, Morgan Wallace and James Donlan.

Not unsuitable for children or for Sunday showing. (Not a substitution.)

"Land of Wanted Men" with Billy Cody and Andy Shufford

(*Monogram, Feb. 16; running time, 57 min.*)

A moderately fair Western. Although the story is not very plausible, there is some human interest and sympathy felt for the heroine and her small brother, because of their mistreatment at the hands of their stepfather. There is some suspense due to the fact that several attempts are made by the stepfather to kidnap the heroine, after she had been taken away from him:—

The hero, sheriff of the county, is sent to the home of the heroine's stepfather to order him off the premises for the reason that his sheep were spoiling the pasture for the cattle, and since it was cattle land he was detrimental to the community. The hero arrives there just as the villain is beating the heroine and her brother. He takes the two away and sets them up in a hotel. Eventually he proves that he is a Ranger from Texas and that the villain is wanted there for murder. The hero asks the heroine to wait for him until he gets back from Texas and she agrees.

The story was written and directed by Harry Fraser. In the cast are Gibson Garland, James Marcy, Sheila Mannors. The talk is clear.

Not unsuitable for children or for Sunday showing, although it is hardly good enough for a Sunday picture.

"One Man Law" with Buck Jones

(*Columbia, Feb. 3; running time, 60 min.*)

A good Western. It has human interest, suspense, much fast action, and excellent horseback riding. The interest of the spectator is held to the very end. The hero has the sympathy of the audience because of his desire to do the right thing at all times. The most exciting situation is towards the end when the hero, despite the threats of a mob, goes after the villain and captures him:—

For a purpose, the villain does a good act to the hero, who feels grateful. With the help of the villain the hero becomes sheriff. He stands by the villain when many persons accuse him of having defrauded them of their ranches. Thus the suspicion is aroused that the hero was "in" with the villain. The heroine herself, with whom he was in love, believes this. The townfolk jail him and decide to go after the villain but the hero, who felt they could not regain their ranches that way, implores them to release him. They do and he forces the villain to make good to all those he had defrauded. Hero and heroine become reconciled.

Lambert Hillyer wrote and directed it. Shirley Grey is the heroine.

Suitable for children and Sunday showing.

"File 113" with Lew Cody*(Hollywood Pict., Feb. 19; running time, 53 min.)*

A fair mystery melodrama. Although the story is not very plausible, there is enough action and suspense to hold one's attention. It becomes especially exciting towards the end, when the police chief pits two crooks against each other, knowing that in that way he will get rid of both of them. There is sympathy felt for the hero and the heroine because of their forced separation:—

The heroine loves and is loved by the hero, a cashier in her father's bank. But her parents are desirous for her to marry a wealthy man in order to save the bank from being ruined. This she refuses to do. The heroine's mother is being blackmailed by her cousin, who knows that the heroine is not her real child. He threatens her with exposure unless she supply him with jewels and money. He forces her to rob the bank and give him the money. She confesses this to the police chief. The chief calls in a noted criminal he wanted to be rid of. He tells him of the cash the other crooks have, and asks him to plant evidence in their room. He goes there, kills the crook and takes the money. He in turn is killed by the police. And so the secret of the heroine's parentage is never revealed. The hero and the heroine are united, for the father was able to get credit from America and thus save his bank.

The plot was adapted from a novel by Emile Gaboriau. It was directed by Chester M. Franklin. The cast, consisting of Mary Nolan, Clara Kimball Young, George E. Stone, William Collier, Jr., June Clyde, Herbert Bunston, and others, give excellent performance. The talk is clear.

Not unsuitable for children or for Sunday showing.

"Lovers Courageous" with Robert Montgomery and Madge Evans*(MGM, January 23; running time, 77 min.)*

A good entertainment, combining pathos and comedy. Good acting of a competent cast gives most of the entertaining values it has. The pathos occurs toward the end, where poverty forces husband and wife to part. One has so befriended both because of their good characters that one feels sorry to see them part. When their reunion comes naturally one rejoices.

The opening scenes show the hero as a child of twelve, playing hookey often and being reprimanded by his father although pampered by his mother. When he grows up he has much adventure until finally he lands in South Africa, becoming the salesman for a tobacco shop. There he meets the heroine, daughter of a British Admiral, and they two fall madly in love with each other. The heroine's family becomes aware of their love affair and they move back to England with the hope that this would break up the match. But in vain, for the heroine learns that the hero was in London, jilts the nobleman she was to marry, and goes to the hero and they are married. The father is incensed and refuses to support them. The two have a hard time making a living. The hero's efforts to write a play result in failure. Seeing how hopeless is their situation the hero goes to the heroine's father and begs him to take her back. He promises to do so with the understanding that he is not to see her or to communicate with her again. The hero promises. Heartbroken he sets out to rewrite his play and eventually makes a success of it. This results in his reunion with his wife, who had never ceased loving him.

The story is by Frederick Lonsdale; the direction, by Robert Z. Leonard. Roland Young, Frederick Kerr, Beryl Mercer and others are in the cast.

Suitable for children and for Sunday showing. (Not a substitution.)

"Freaks"*(MGM, released February 20)*

I have not seen this picture because it has not yet been shown in this territory, manifestly Metro-Goldwyn-Mayer holding it out so that unfavorable comment may not be made of it. But in order to help you out I am reproducing part of a letter I have received about it from a friend whose judgment is sound:

"To me, 'Freaks' is so loathsome that I am nauseated thinking about it. The producers give an excuse that these creatures are all in the circus, implying that the characterizations are not out of keeping with the conditions that may be imagined as existing in a circus. But this does not give them the right to do with them what the picture does.

"The story woven around them is to me as repulsive as the sight of the poor creatures, and while I am old-fashioned I find that there are many in the city who agree with me."

It is not fit to be shown anywhere.

"She Wanted a Millionaire" with Joan Bennett*(Fox, Feb. 21; running time, 73 min.)*

Horrible! It starts out as a comedy but develops into a horror film, with the heroine's husband presented as a degenerate. His actions are loathsome. In addition, there are several blunt sex situations, as towards the beginning when the heroine is automobiling with a young friend. He drives her towards his home and when she asks him if it means a proposal, he answers: "Yes, a proposal that you spend the night with me!" A young girl reporter is shown as being man crazy and asking the hero whether he had taken advantage of her when she had been drunk. When he answers "No!" she remarks that she had never had that luck. There is nothing in this picture that can be called entertaining for when it is not silly it is ugly:—

The heroine, a small town factory worker, wins a beauty contest at Atlantic City. One of the judges, a millionaire, is fascinated by her. He proposes to her and she accepts, forgetting all about her home town sweetheart. After their marriage she learns he had been married three times before. She realizes also that he has peculiar ways and that he is insanely jealous. He warns her never to be unfaithful to him. He takes her to his chateau in France. He insists that she be beautified, and become cultured. But his jealousy manifests itself in several ways. He is generous to her mother, sending her money for the support of the family, and although the heroine realizes she does not love him she stays with him realizing all he was doing for her family. At a ball in Paris she meets her former sweetheart who came to Paris on a business visit. She tells him of her unhappiness. Her husband, insanely jealous when he sees them talking together, goes home. The hero takes the heroine home and they confront the husband telling him they love each other. He consents to a divorce and tells the hero to come back the next day. That night he attempts to kill the heroine but he is killed by a servant.

The plot was adapted from a story by Sonya Levien, and directed by John Blystone. In the cast are Una Merkel, Spencer Tracy, James Kirkwood, Dorothy Peterson, and others.

Poison for children; unsuitable for Sunday showing.

Substitution Facts: In the contract 319 is listed as "She Wanted a Millionaire," story by William Anthony McGuire, and since the finished product has been written by Sonya Levien, it is a story substitution and you are not compelled to accept it. (See editorial about this picture in this issue.)

"Fireman Save My Child" with Joe E. Brown*(First Natl., Feb. 27; running time, 65 min.)*

A good comedy. It is especially hilarious during the baseball scenes where Mr. Brown is shown as an eccentric pitcher. One funny situation is during a world series game; during the play, when it is necessary for him to run from third base to home base in order to win the game, he hears a fire engine and forgets everything about baseball. He is saved only by the fact that he is hit by the ball and falls down touching base. The most hilarious situation is where he is demonstrating his invention, a bomb to put out fires with. He sets an office on fire, and then discovers he had the wrong brief case, the bombs being in his own case:—

The hero is a fireman and loves his work. He invents a bomb for putting out fires. He is also on the baseball team and is such an excellent pitcher that he gets offers from the major leagues to play with them. Urged on by the heroine, he takes one of the offers. While on tour he meets a scheming young woman who attaches herself to him. She takes most of his bankroll. The heroine pays him a surprise visit and is heartbroken to learn that he is engaged to this girl. The hero is unhappy and would rather be back in his home town as a fireman. He realizes, too, that it is the heroine he loves. Eventually he sells his bomb invention, is responsible for the winning of the world series by his team, and goes back to his home town and marries the heroine.

The plot was adapted from a story by Robert Lord, Ray Enright and Arthur Caesar. It was directed by Lloyd Bacon. In the cast are Evalyn Knapp, Lillian Bond, George Meeker, Guy Kibbee, and others. The talk is clear.

Except for one situation in which the hero meets the scheming young woman, it is suitable for children and for Sunday showing.

Substitution Facts: In the contract 672 is listed as "The Bouncer," by Bert Kalmar and Harry Ruby, and since "Fireman Save My Child" has not been written by Bert Kalmar or Harry Ruby, it is a story substitution and you are not obligated to accept it.

theatre owners. The producers ceased to regard the latter as their customers and treated them as competitors. This change of policy has been disastrous to all parties concerned. It has been disastrous for the independent exhibitor because the producers have exerted all power inherent in their control of both the films and the theatres to drive the independents out of business. It has been disastrous for the producers because by driving out thousands of independent theatres they restricted the market for films and placed themselves at the mercy of their competitors. It was disastrous to the public because they lost valuable points of contact with the industry.

"The competitive methods employed to drive out the independent theatres constitutes one of the most shocking chapters in the annals of American business. Two of the less oppressive methods employed, the foundation of which was boycott, were found by the Supreme Court to be violations of the Sherman Law. The first of these was the practice of compelling the exhibitors to arbitrate differences under unfair and one-sided contracts before alleged arbitration boards (which I have heretofore characterized as kangaroo courts) and whose awards were enforced by a boycott. * * *

"Another intolerable practice was to threaten an independent theatre owner that, unless he bought the pictures of a certain theatre-operating producer, the latter would build in opposition to him. These theatre-owning producers also made agreements, with one another, to sell each other their entire output, thus cutting off independent theatres competitive with the chain houses from adequate supplies. These mutual back-scratching arrangements even go so far as to give the chain exclusive rights to pictures, not only in every town in which they now operate, but in all other towns in which the chain may acquire or build theatres during the life of the franchise.

"But the most flagrant, the most oppressive, and, in my judgment, most clearly illegal of all is the practice known as protection. * * *

The Senator then described it fully.

Under the subdivision, "Polluting the Wells," Senator Brookhart stated partly as follows:

"In proposing this broad investigation of the industry, I am particularly concerned about the charges that the Hays Organization has been active in getting control of organizations to which the public and the independent theatre owners have a right to look for protection against the excesses and depredations of the motion picture producers.

"I have heard many expressions of disappointment from persons interested in preserving decent standards on the screen upon their learning that speakers and lecturers to whom they had listened with confidence and respect were on the Hays payroll.

"I am told that thousands have listened to Mrs. Thomas G. Winter, who was designated by the Federation of Women's Clubs to be a connecting link with Hollywood, without knowing that she is in reality an employee of the Hays Office.

"The January, 1930, issue of 'The Motion Picture,' a so-called fan magazine read by thousands of theatre-goers, contains an article by Mrs. Thomas Winter in which she, ostensibly on behalf of the public, propounds questions to former Governor Milliken, of the Hays Office, who answers them on behalf of the industry. The questions and answers are artfully contrived to dispose of such matters in such a manner as to lead the public to believe that there is no basis for the numerous and persistent complaints on these subjects.

"HARRISON'S REPORTS, a trade paper published in the interests of the independent theatre owners, in its issue of January 18, 1930, reveals the facts as well as the false and misleading nature of the statements regarding block-booking. * * *

The action of the Hays organization in subsidizing Motion Picture Theatre Owners of America did not escape the Senator's attention. Nor did the activities of the Copyright Protection Bureau, which is conducted by the Hays organization, concerning which the Senator said partly as follows: "The business of this organization is to maintain a sort of espionage over the independent theatre owners to detect possible violations of contracts through the holding over of pictures beyond the time provided in such contracts. When the violations are detected the victim is threatened with prosecution, not for the mere contract violation, but for infringement of copyright, and he is compelled to settle on the basis of liquidated damages provided in the copyright law and not on the basis of actual damage inflicted. * * *

The New Brookhart Bill, which was introduced in the Senate at the same time, will be discussed in another issue. At this time, however, I desire to call your attention to

a clause incorporated in the bill which was not contained in the old bill. It reads as follows:

"Section 4. Six months after the date of the approval of this Act it shall be unlawful for any producer or distributor of copyrighted motion picture films, to lease or license, or offer to lease or license, in the course of interstate commerce, any such films containing photoplays or other subjects of four thousand feet or more in length, to the operator of any theatre or theatres for exhibition to the public, unless such producer or distributor shall furnish or make available to such theatre operator, at or before the time any such lease or license agreement is entered into, a full and complete synopsis or outline of the story, incidents and scenes depicted in said films. The synopsis of any such film of four thousand feet or over shall contain at least one thousand words and shall afford the theatre operator sufficient information concerning the subject matter of the film to determine whether the same is suitable for exhibition to his patrons. Failure to furnish such synopsis or outline, and any knowing or wilful misstatement as to the story or incidents of the picture outlined in any such synopsis, shall be punished by a fine of not more than one thousand dollars and not less than one hundred dollars for each offense, in the discretion of the Court."

It is hardly necessary for me to point out to you the far-reaching effect of this provision in the law; it will make dirty, filthy, vile pictures such as "She Wanted a Millionaire" and others impossible.

This paper makes an appeal to all exhibitors and to the non-theatrical subscribers of HARRISON'S REPORTS to give their whole-hearted support to Senator Brookhart for the enactment of this bill into a law. The peculiar part of it is the fact that, if the bill becomes a law, it will save the bankrupt producers, although they may not realize it.

QUO VADIS?

This week, the Roxy Theatre is showing the Fox picture "She Wanted a Millionaire."

In the opening scenes, two young folk are shown apparently in love with each other. The boy is a millionaire's son and the girl the daughter of a mill worker. The girl really is in love with the boy and thinks that the boy, too, is in love with her. But when the girl asks the boy to take her home, he tells her that he is going to take her to his home. The girl says: "Is this a proposal?" The boy answers: "Yes, a proposal that you spend the night with me!" Later in the story, one of the other young women characters asks the hero whether the last time they were together he took advantage of her because she was so intoxicated that she did not remember. When the hero says "No!" the young woman makes remarks to the effect that she had never had any good luck.

This is not all! The story has been patterned after a famous murder case in France, concerning Americans, in which case the wife had shot and killed her husband, a degenerate. Most of the doings in the picture are those of the degenerate millionaire.

After seeing the picture I ran to my files and dug out the Fox contract and read over again that clause in red ink by which the Fox Film Corporation reserves the right to make changes in story and cast so as to conform the style of its pictures to the "constantly changing" tastes of the public. I then asked myself if reason has abandoned the heads of the Fox executives. How can any one ask himself a different question when they think that the majority of the American picture-goers demand stories that deal with the doings of a degenerate?

Where is the motion picture industry headed for? What will be the end of it? Would it be improper to grab a brick when any one points out to you the Hays Code of Ethics, or tries to put obstacles in the way of legislation that will put an end to such irresponsible ravings of warped minds?

It is hardly necessary for me to advise you not to show this picture, for I know you will not, and that if the Fox Film Corporation should attempt to force you to play it you will call on the ministers of the churches of your town, on your school principal, on the heads of the Y. M. C. A., Knights of Columbus and all the other civic and religious organizations to urge them to come to your support so that you may not be forced to show to the people of your town, particularly to adolescents, a picture of this type; what I want to urge you is to exert every ounce of your energy towards the support of the New Brookhart Bill. There is no salvation for the motion picture industry as long as some maniacs are allowed to make pictures featuring degenerate characters; only a law can save it.

Come to the Allied Convention in Detroit on March 9 and 10 and watch the fireworks.

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No. 10

The Bill and the Resolution of Senator Brookhart

As said last week, the Bill Senator Brookhart has introduced in the U. S. Senate is an improvement over his old bills.

Section 1 is the same; it makes unlawful the sale of pictures in blocks, which compels the purchaser to take all the pictures a producer offers for sale.

Section Two provides that it shall be unlawful for any person to discriminate in rentals between different purchasers of films where the effect of such discrimination is to lessen competition or to tend to create a monopoly. Thus the circuit theatre will not be able to prevent an independent exhibitor from buying a film as long as such exhibitor is willing to offer a better price than the circuit theatre. I know of cases where a circuit pays twenty-five dollars for films, and loses money with them, though the independent exhibitor is only too glad to pay four times as much.

Section Three empowers the Federal Trade Commission to act as a sort of arbitrator to prevent the circuit owners from taking advantage of the independent exhibitors by unfair trade practices. The producers will, no doubt, tear their clothes at this provision, crying "Government regulation!" But let not the shadow frighten you when the substance will sustain you in life. To begin with, this is not Government regulation but, as I said, arbitration, (not the Hays-Pettijohn kind.) Under such a system, it will not be necessary for you to spend all your profits in the courts in an effort to make the producers give you a fair treatment; the Federal Trade Commission would do that for you without any court costs.

Section Four was explained last week, although not in great detail; it requires that the producer submit to the buyer of any of his films of four thousand feet or longer a synopsis consisting of at least one thousand words giving the salient facts of the picture so that the buyer may be in a position to determine whether a given picture is or is not suitable for his community. The purport of this provision is self-evident; it will make it impossible for a producer to sell "paper" pictures; he will have to show you what he is selling. If the theme is sex and the people of your community resent sex pictures, you will be in a position to reject it. It will also make substitutions of story impossible.

The benefits of this provision of the law should be felt by the entire industry in no time, for it will put it on a business basis, taking it out of the "racket" class. Under this law, ability will be at a premium and chicanery will be reduced to the minimum. Incidentally, it will save the producers millions of dollars from stories bought at high prices and never put into pictures.

Here is a chance to put the industry on a high plane. Do not listen to the hysterical cries of paid agents of producers who may attempt to make you believe that the producers will go bankrupt under this provision of the law or under the entire law; they are bankrupt now and no Brookhart Bill has been the cause; they have brought this condition upon themselves by ignorance, incompetence, mismanagement, greed, and relatives. The law cannot do them any more harm; it will help them, despite themselves. A child does not, as a rule, willingly submit to operation, even though it is to save his life; and the producers have proved themselves worse than that; the things most of them do in Hollywood are enough to class them not as children but as morons, fit to be enclosed in an institution.

In reference to the Brookhart resolution to investigate the motion picture industry, the representatives of the producers seem to have been stupefied by this sudden blow. Expressing their sentiments, Martin Quigley says, both in his *Motion Picture Herald* as well as in his *Motion Picture Daily*, the following: "When the industry is

stripped of the theatrical ballyhoo with which it is properly surrounded because of its nature, it will be demonstrated to the world that the industry is intelligently and conscientiously manned." The first half of this statement is nonsensical; the second—why should they yawl so much if, in case of an investigation, the Senate Committee will find that the industry has been manned intelligently and conscientiously? What is Quigley afraid of on behalf of his patrons? In 1920, when the Famous Players-Lasky Corporation withdrew its advertising from his Exhibitors Herald, compelling him to line up himself with the independent theatre owners, he felt differently; he printed a strong article against this company and decorated it with a vicious cartoon, showing the "Octopus" strangling the independent theatre owner. At that time, he would have welcomed an investigation by the United States Senate or by any governmental body, as long as the outcome would be to restore the advertising in his paper. But now that the shoe pinches the other fellow's foot, the matter differs; Martin condemns those who feel the pinch and seek relief.

How times change!

You have been complaining about unreasonable and discriminatory protection, about the abuses of the Copyright Protection Bureau, about your inability to obtain product by reason of the fact that the circuits bought it all and left nothing for you, and about a thousand other things. Here is your chance to put an end to these abuses. Will you take it or will you listen to the tools of the producers and fight it? If you will not listen to them, enlist the aid of prominent persons in your town by inducing them to write to your Senator urging him to support the Brookhart Resolution and his Bill. If these tools should tell you that the law is unconstitutional and will not be sustained by the courts, tell them that that is not a worry of yours; let the worrying be done by the Senate!

THE FEDERAL TRADE COMMISSION CASE vs. PARAMOUNT

According to Judge Martin A. Morrison, Assistant Chief Counsel of the Federal Trade Commission, the case of the Federal Trade Commission against Paramount, known as the Block-Booking Case, will be reached about March 7, or shortly thereafter. Those who want the exact date may write to the Clerk of the Court, United States Circuit Court of Appeals, New York City, a few days before March 7.

A friend of mine, a lawyer, tells me he cannot understand why Counsel for the Federal Trade Commission should have proceeded without the respondent's brief on file, and why the Government's brief was filed as late as October, 1931. "Judge Morrison's brief assumes," he says, "that the facts will not be in dispute. He may be right about that, but if I were going to argue the case in a court I should wish to have the respondent's brief some time prior to the argument, and I assume that the rule of the court should require the respondent's brief to be filed upon the request of the Government."

"Apparently the case will come up for argument on or about March 7. My own opinion is that the Government ought to request that the respondent's brief be filed a sufficient number of days ahead of the argument so as to advise the Government whether any contention is to be raised not covered by the Government's brief, and if such contention is raised, that the case be delayed for a sufficient number of days to give the Government opportunity to file a supplemental brief."

Let it be said that, according to Judge Morrison, only a part of the record will be printed. This will naturally cost less, whereas the printing of the entire record would cost
(Continued on last page)

"Ladies of the Jury" with Edna May Oliver (RKO, Feb. 5; running time, 63 min.)

A very good comedy. It is caused mostly by Edna May Oliver's good acting and comical sayings. The cause of the comedy is the fact that Miss Oliver, who takes the part of a wealthy woman, selected as a juror in a murder trial, is ignorant of court procedure and treats the judge as if she had as many rights in the court room as he had, annoying him considerably. The jury room scenes, too, offer to Miss Oliver an opportunity for comedy. Although court room scenes are, as a rule, tiresome, this one is not for it is treated from a refreshingly new angle:—

Edna May Oliver, a society woman, is chosen on the jury for the trial of Jill Esmond for the murder of her husband. The maid gives testimony to the effect that Miss Esmond had admitted that she had "done it," and on the strength of it eleven jurors vote to sentence her to murder for first degree. Miss Oliver alone stood out; she had suspected that the maid had lied to the jury and sets out to win over the jurors one by one. Two remain obstinate, however, but in the end she, by a clever ruse, succeeds in proving the innocence of the accused by indisputable evidence, revealing the fact that the murder had been committed at the instigation of the dead man's nephew, and had been fastened by him on her, with the aid of the maid, thereby hoping to get the dead man's fortune, which otherwise would have gone to the dead man's wife.

The plot has been based on the stage play by Fred Ballard; the direction is by Lowell Sherman. Some of those in the cast are: Robert McQuade, Alan Roscoe, Ken Murray, Roscoe Ates, George Beranger, Guinn Williams, Kate Price, Tom Francis.

Good for children and for Sunday showing. (Not a substitution.)

"Sally of the Subway"

(Action Pict., Jan. 1; running time, 59 min.)

A fairly good program picture. There is some suspense caused by the fact that the hero, a Grand Duke, whose fortune was tied up by the German Government, accepts employment with a man he believes to be wealthy, but who, in reality, is a crook. There is some comedy relief caused by the hero's aide, who finds it difficult to hold off creditors:—

The hero is forced to accept temporary employment until the German Government would release his fortune. He accepts a position with a man he believes to be wealthy, but who is a crook. He is ordered to match a certain pearl for this man and he leaves the order with a prominent jewelry concern. In the meantime the crook has his agent sell the jewelry concern an exact match to the pearl in their possession, getting for it an exorbitant sum. The heroine, a worker in the jewelry concern, goes after the crooks, and with the help of the police rounds them up. Her firm wants to jail the hero as an accomplice to the crook. His aide is forced to call the German ambassador in Washington for help. He is happy to hear that the hero's fortune had been released. The hero buys back the pearl from the jeweler and presents it to the heroine. They are united.

The story was written and directed by George B. Seitz. In the cast are Jack Mulhall, Dorothy Revier, Blanche Mehaffey, Huntly Gordon, and others. The talk is clear.

Not unsuitable for children or for Sunday showing.

"The Lost Squadron" with Richard Dix

(Radio Pict., March 12; running time, 79 min.)

Excellent. This picture is filled with action and suspense from beginning to end, and is packed with thrills. The thrilling situations are those in which the stunt flying is done. Some of these situations are filled also with deep pathos, as for instance when Robert Armstrong is up in an aeroplane, unaware that the control rope was gradually giving away, and finally falls to his death. But the most pathetic situation is where Dix, in order to save his friend Joel McCrea from a murder charge, takes the body of the murdered man in his aeroplane and then deliberately plunges it to destruction and to his death. There is much human interest in the friendship of the three men and their willingness to risk their lives for each other:—

Richard Dix, Robert Armstrong and Joe McCrea, who had been in the same air squadron during the war, pledge eternal friendship. When armistice is declared they go back to America only to find that there are no jobs waiting for them. Dix is especially disconsolate for he finds that his sweetheart had married Erich Von Stroheim during his absence. Armstrong leaves them to go to California. Even-

tually they all meet there and at the suggestion of Armstrong become stunt fliers in the moving pictures. Both Dix and McCrea fall in love with Armstrong's sister, Dorothy Jordan. She accepts McCrea's proposal of marriage. The three men work in a war picture for Erich Von Stroheim. He is insanely jealous of Dix because he knows his wife still loves him. When Dix is supposed to go up in an aeroplane to do a stunt Von Stroheim pours acid on the control ropes. McCrea sees him do this. But before he can do anything about it Armstrong hops into the machine, and goes off. He had insisted on taking Dix's place. Dix goes up in a plane after him but cannot make him understand about the ropes. He finally does understand but it is too late, he crashes to his death. Dix stops McCrea from killing Von Stroheim, but eventually McCrea accomplishes his purpose. Dix, realizing that Dorothy Jordan would be heartbroken if McCrea were arrested, takes the body in his plane and purposely crashes it to the earth. He is killed, and so McCrea is free to marry Dorothy Jordan.

The plot was adapted from a story by Dick Grace, and directed by George Archainbaud. Others in the cast are Mary Astor, Hugh Herbert, Ralph Ince, Dick Grace, Art Goebel, Leo Nomis and Frank Clark.

Suitable for children and for Sunday showing.

Note: This picture is taking the place of "Marcheta." It is a substitution but you cannot afford to reject it, for it is an excellent picture.

"Arsene Lupin" with John Barrymore and Lionel Barrymore

(MGM., March 5; running time, 83 min.)

Entertaining. The excellent acting of the two Barrymores, coupled with a fairly exciting and suspenseful story, holds one's interest. There is much comedy caused by the "kidding" by John Barrymore, as a famous crook, of Lionel Barrymore, as the chief of detectives. One of the most exciting situations is where John Barrymore warns the detective that he will steal a famous painting from the museum, and in spite of all the guards accomplishes it by a clever ruse. There is little human interest in the story for it is difficult to sympathize with crooks. The action takes place in France.

The story is a record of the efforts of Lionel Barrymore, to arrest John Barrymore, a famous silk-hatted crook, which results always in failure, for John is too slick and Lionel too simple-minded. Lionel eventually succeeds in cornering him. By this time, Jack had fallen in love with Karen Morley, a crook, employed by Lionel to help him catch Jack, and Karen had fallen in love with Jack. Since Karen's freedom was in danger, Jack has her put the handcuffs on him and pretend that she had captured him. Jack, however, has Lionel's daughter abducted and succeeds in bargaining for the freedom of his men, whom the police had arrested, although he is unable to make Lionel let him free, too. Lionel, however, while taking Jack to the police station, points out the river to him while they were crossing the bridge and informs him that once a prisoner had escaped from his hands in that very spot. Jack takes the "hint" and, rushing out of the carriage, jumps into the river, while Lionel was shooting his pistol in the air.

The plot was adapted from the story by Maurice Leblanc. It was directed by Jack Conway. In the cast are Karen Morley, John Miljan, Tully Marshall, George Davis, and others. (Not a substitution).

Because of certain love scenes between Lupin and the heroine, the picture is unsuitable for children or for Sunday showing.

"Cannonball Express" with Tom Moore and Rex Lease

(Sono Art, Feb. 7; running time, 59 min.)

An entertaining program railroad picture. It has situations with human interest and with comedy. The human interest comes from the hero's taking the blame for bad acts committed by his brother, a black sheep, who had become one of a gang of crooks; also by the affection he shows towards his mother. The situation towards the end where the hero's brother is shown shot by the crooks with whom he had conspired to rob the train is exciting. There is also a charming love affair.

Bernard McConville wrote the story; Wallace Fox directed it. In the cast are Lucille Browne, Leon Waycoff, Ruth Renick and others.

Suitable for children and Sunday showing.

"The Expert" with Chic Sale*(Warner Bros., March 5; running time, 67 min.)*

A pleasant entertainment. There is nothing exciting in the story and there is little suspense, but it has human interest. Some of the situations have comedy and some pathos. An especially pathetic situation is where Chic Sale overhears his daughter-in-law crying about the fact that he interfered with her way of living. The friendship between Chic Sale and Dickie Moore, a poor newsboy, is moving:—

At the request of his son, Chic Sale leaves his country home to live in Chicago with his son and daughter-in-law. He finds life dull for he is not permitted to fuss about the house or to chew tobacco. Things brighten up a bit for him when he forms a friendship with Dickie Moore, a poor newsboy. He finds that the child had been taught to steal by the people who were caring for him. He soon cures the boy of that habit. He then makes the acquaintance of some old gentlemen who live in an old men's home near his son's house. They urge him to join them and become one of their members by living with them. But, although he feels he would be happy doing so, he imagines his son and daughter-in-law would object. One day he overhears her saying that he interferes with her way of living and he determines to leave them. He tells them he would be happier with his old friends and they reluctantly permit him to leave them. His faith in Dickie is almost shattered when he finds his savings missing from his trunk, but Dickie proves his innocence and the real culprit; the man who had been taking care of Dickie, is found to be the guilty one. He then proposes membership for Dickie in the old men's home and the child is accepted as a member there to live with him.

The plot was adapted from the story "Old Man Minick," by Edna Ferber. It was directed by Archie Mayo. In the cast are Lois Wilson, Earle Foxe, Ralf Harolde, Adrienne Dore and others. The talk is clear.

Excellent for children; suitable for Sunday showing. But it is not a weekstand picture; it is chiefly for theatres that change three or more times a week.

Note: This is a substitution. The substitution facts were given on page 32 of the February 20 issue.

"Cheaters at Play" with Thomas Meighan and Charlotte Greenwood*(Fox, Feb. 14; running time, 61 min.)*

A good detective story. It is something on the order of Arsene Lupin, only that Thomas Meighan poses as a famous French crook, who had reformed, using his knowledge of the "game" for doing of good instead of evil. The spectator is held in pretty tense suspense. This happens where the hero is shown attempting to recover valuable jewels stolen from a woman friend of his, and later when he tries to save his son, who had followed his father's old profession, from the hands of crooks, who were trying to make him tell where the jewels were. There is also a fairly charming love affair; it is between the hero's son and the daughter of the woman with the jewels:—

Thomas Meighan, a famous reformed crook, is returning to the United States from France, pursuing his legitimate business as a jeweler. On the boat, he comes upon an old friend, Charlotte Greenwood, and learns from her that she had married millions, and that she had with her some famous emeralds, which she had bought for a quarter of a million dollars, and which she intended smuggling into the United States. He advises her to deliver them to the purser and to declare them. But when she returns to her room she finds the jewels gone. Meighan undertakes to recover them provided she will remain silent. He finds them in the room of young William Bakewell, who turns out to be his own son, whose whereabouts he had lost. Meighan advises Bakewell to give up the criminal life. Young Bakewell falls in love with Miss Greenwood's daughter, Barbara Weeks. Through her influence a change of mind is effected in young Bakewell. But some crooks, who were following Greenwood for her jewels, succeed in kidnapping both Bakewell and Barbara, taking the jewels away from them. Meighan, however, puts his old skill at work, finding the hiding place of the crooks, and with the aid of the police rescuing his son and the young woman and recovering the jewels. The crooks are arrested.

The plot has been founded on a story by Louis Joseph Vance; it was directed by Hamilton McFadden. Some others in the cast are: Ralph Morgan, Linda Watkins, James Kirkwood, and William Pawley.

Children should enjoy it; but whether such a picture is

or is not good for them must be determined by the exhibitor himself. It is not objectionable for Sunday showing unless one caters to extremely religious people.

Note: This is delivered as No. 310, which on the contract had the title "In Her Arms." But "In Her Arms" was to have been founded on a story by Pierre Frondaï, and it was to have Warner Baxter in the lead. It is, therefore, a story and star substitution, but since it is a good picture you should accept it.

"Law and Order" with Walter Huston and Harry Carey*(Universal, Feb. 7; running time, 70 min.)*

The action is fast and thrilling all the way through, but it is chiefly a man's picture, for it is full of shooting. It certainly is not a picture for women, not only because of all the shooting, but also because there is no love interest. There is one situation that is not pleasant. It is where a young half-witted boy is hung for a murder he had committed. At first he is frightened but Walter Huston makes him feel that it is an honor to be hung legally and so he goes to his death smilingly.

The action takes place during the wild, unlawful days when the West was under a reign of terror, ruled by unscrupulous and evil men. Walter Huston and his three friends are reformers bent on keeping law and order. They meet with much opposition. They eventually clean up the town but Huston's three friends are killed. Huston himself leaves the town to go to other lawless towns, to lend his aid in cleaning them up.

The plot was adapted from a story by W. R. Burnett; it was directed by Edward Cahn. In the cast are Raymond Hatton, Russell Simpson, Russell Hopton, Ralph Ince, Harry Woods, Richard Alexander and others. Walter Huston and Harry Carey do excellent work.

It is unsuitable for children or for Sunday showing because of all the killings and lawlessness.

Substitution facts: In the contract 4017 is listed as "Derailed," story by Wadsworth Camp, and since "Law and Order" has been adapted from the story by W. R. Burnett, it is a story substitution.

WHAT IS A GENTLEMAN?

Under the heading "A Son of the Wild Jackass," Martin Quigley, publisher of *Motion Picture Daily*, printed an article in the February 24 issue against Honorable Smith W. Brookhart, United States Senator from the State of Iowa, as a result of the Resolution for the investigation of the motion picture industry he introduced in the Senate on Tuesday, February 23. The article was full of abuse.

It is not unusual, and under certain conditions not improper, for a publisher, in the course of publishing his magazine, to defend the interests of his advertisers, for the welfare of the advertisers contributes, after all, to his own welfare; but when such publisher resorts to personal abuse against those who happen to disagree with the advertisers, then he ceases to be worthy of the confidence and respect of his fellowmen, or to be considered a gentleman.

This paper does not undertake to teach Mr. Quigley good manners but only to point out to him the fact that the disrespect he has shown to the Senator is directed primarily against those who have elected him to the Senatorial office—the people of the State of Iowa; to the entire Senate body, and to the thousands of independent theatre owners throughout the land, who look to him for the protection of their interests, which the moving picture producer-distributors have trampled under their feet. Martin Quigley should know that Senator Brookhart introduced his resolution in the Senate at the request of these exhibitors. Consequently, when he resorts to invective against him for doing what he was asked by them to do as a favor, he offends them more than he does the Senator.

The independent theatre owners of the United States are entitled to an apology from Martin Quigley for the insult he has given to Senator Brookhart.

Personally, I doubt whether Quigley will apologize. Whether he does so or not, however, HARRISON'S REPORTS hopes that the United States Senate will not leave unanswered the insult that has been given to one of their colleagues. And the most effective answer that they can make to Martin Quigley is to pass Senator Brookhart's Resolution for the investigation of the motion picture industry, and his Block-Booking Bill.

about \$60,000. He says that, although the statute requires that the entire record be printed, he secured an order from the court so that only about one thousand pages be printed—only what is relevant matter, that which refers to the lawfulness or the unlawfulness of the sales policy known as "block-booking."

To a question submitted to Judge Morrison to point out under what authority reduction of the record is made, he replied: "The statute fixes the record. It is what is in the statute. The rule of the court fixes the amount of the record to be printed. The court doubtlessly may in any case relax a rule to meet the situation as presented in such case."

Not being familiar with legal matters naturally I cannot express an opinion as to whether the procedure is proper or not. The only thing that I can say is this: Too much politics seems to have been played and you should not take any chance with a case that means so much to the future of your business. There is no time to lose. Write, telephone or telegraph to your Congressmen, or even call on them personally, urging them to insist that the Department of Justice appoint competent counsel to represent the interests of the Government. This is proper procedure. Do not delay even one day, for the time of the trial is very near.

AN INTERESTING LETTER FROM CLEVELAND

The following interesting letter was received by this office from an Ohio exhibitor, whose name is withheld at his request:

"A resolution condemning 'Protection' as it is practiced was introduced (at the Ohio State Convention) and it was the hottest fight that I have witnessed at any state convention.

"When this resolution was introduced on Wednesday, we could read between the lines that Loew's, RKO, Warner and Publix would vote ninety theatres against the resolution, and there not being that many independents present they would defeat the resolution. A committee of Cleveland boys decided to send out telegrams to the independent exhibitors throughout the State, asking them for their proxies to vote on this question, and we received one hundred and seven.

"When the final vote was taken we voted one hundred and ninety-five for the resolution with ninety-two against.

"On the face of it, it looks as if it might have been a fairly close vote. However, when you put the matter in the following way, it gives the reader an entirely different slant on the vote cast. The ninety-two votes were cast as follows: Ninety by Loew's Ohio, Loew's, Inc., Publix, RKO, Warners; two by one independent exhibitor who owns two theatres. This exhibitor, in casting his vote, made the statement that the reason he was voting against it is because he got what he wanted in the way of protection.

"You might be surprised to learn that the Ohio organization will send delegates to the M. P. T. O. A. convention at Washington. The reason for this is because M. A. Lightman made an open statement that he wants a new national organization with not more than five circuits, each having one person as a member of the board of directors, which will consist of not more than twenty members, and the balance shall all be independent theatre owners. Of course, a statement like this, while I do not think the Hays organization will stand for it, met with an instant approval by the men in attendance at the convention. I believe this matter ought to be made clear to the independent theatre owners.

"I was very happy to learn that you will be in Detroit. I will see you there."

The action of the Cleveland exhibitors in sending out telegrams and obtaining enough proxies to pass the resolution by an overwhelming majority is, of course, commendable; what I wish to call to the attention of the Ohio exhibitors, as well as to those of all other states, however, is the fact that it is impossible, as I have explained to Mr. Lightman, with whom I had a friendly personal chat last week, to create an organization that will look after the interests of the independent theatre owners if producer-controlled theatre men are to be on the board of directors or in any way act in an official capacity, for he who holds the purse strings gives the orders.

I hope that the Ohio exhibitors will realize that they have nothing to gain by attending the M. P. T. O. A. convention in Washington and decide to come to Detroit, there to discuss with other exhibitors the steps that must be

taken for the passage of the Brookhart Resolution and Bill, which mean so much to the future of their business.

NOTE: Just before going to press I received a telegram from Cleveland informing me that a large delegation is coming to Detroit.

THE M. P. T. O. A. CONVENTION AT WASHINGTON

The chief reason why the executives of Motion Picture Theatre Owners of America have selected Washington as the place for this year's convention is obvious; Congress is in session and they hope thereby to influence it in favor of its demands.

What are its demands?

To know them one must know who supplies the means of its existence.

The means of its existence are supplied by the Hays organization in the form of dues by the circuit theatres.

Since he who, as I have said elsewhere in this issue, holds the purse strings dictates policies, you may rest assured that these demands are not such as will bring relief to the independent theatre owners.

The first resolution that will be passed at that convention will be, no doubt, to denounce Senator Brookhart and his two measures.

But let no one spend a sleepless night for Congress is already well informed as to the particulars of M. P. T. O. A.

The advice of this paper to the producers is to keep the Hays lieutenant out of Washington while this tax matter is pending; instead of helping matters he makes them worse, for the legislative leaders already know how much of a Democrat he is and the Republicans have had experience of him. The fact that he has been unable to have expunged from the record of the tax hearing before the Ways and Means Committee a quotation from HARRISON'S REPORTS should be the best proof of it.

As far as you, the independent theatre owner, is concerned, bear in mind that, to secure the adoption of the Brookhart resolution for the investigation of the evils and the unfair practices foisted on you by Hays and his crowd and to insure the passage of the Brookhart Bill, the benefits of which I have amply explained to you, calls for intensive effort. Nothing carries more weight with a legislator than does a letter from a constituent. These legislators are going to need the vote of every one of you and of your friends next Fall and they will be willing to help you with your cause, since it is just. It is, therefore, within your power to neutralize the frantic efforts of the producer lobbyists to kill the two Brookhart measures.

Urge every patron of yours and every member of your family to write to your Senator about the two Brookhart measures. There has never been a time when you had better chance of bringing about a reform of the motion picture industry as you have this year. Do not let the opportunity be lost!

When you write to your Senator refer to Bill S. 3770, and to Resolution S. 170.

A similar Block-Booking Bill is about to be introduced in the House of Representatives. When it is introduced, I shall give you its number so that you may write to your Representative about it, asking him to support it.

A CONSTRUCTIVE STEP BY MR. HIRAM BROWN

Hiram Brown, President of RKO, has engaged Harold Franklin to make a survey of every branch of his organization and to make recommendations for the improvement of the service.

The qualifications of Harold Franklin are too well known to need comment here; he is one of the few clear-headed executives in the business, a man who knows what it is all about.

Mr. Brown deserves credit for having selected so capable a man for such a task.

In recording this fact, HARRISON'S REPORTS aims to encourage other executives to follow Mr. Brown's example, to the benefit of the entire industry.

This is the last appeal that I can make to you to attend the Allied States Convention in Detroit. Come by all means and help solve your many problems. It is going to be the most constructive convention that has ever been held by independent theatre owners. There will be plentiful fireworks to keep every visitor awake.

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AN ENLIGHTENING DOCUMENT FROM ABRAM MYERS TO THE HOUSE COMMITTEE ON PATENTS

A brief memorandum, dealing with music tax and film copyright abuses, has been submitted by Mr. Abram F. Myers, General Counsel of Allied States, to Honorable William I. Sirovich, Chairman of the House Committee on Patents. This memorandum is written so intelligently that it will exert, I believe, a great influence on the members of the Committee, inducing them to make the copyright law changes sought for.

In his argument for music tax relief, Mr. Myers brings out three important points: First, that the exhibitor is charged twice for the same right; secondly, that he has no choice of rejection since the copyrighted music is recorded on the film itself, which he buys directly from the distributor and in which the American Society of Composers, Authors and Publishers hold no proprietary rights; and thirdly, that he is given no protection in case the copyrighted music that is recorded on the film is an infringement of copyright held by some other author, not a member of the Society.

After going into details as to the manner the exhibitor was required during the days of the silent pictures to pay royalty to the Society—in accordance with his seating capacity, Mr. Myers says:

"Since the introduction of sound the music comes to the exhibitor recorded on the film itself, and as the recorded music is all that is presented in the overwhelming majority of independent theatres today, it results that such exhibitors have no choice whatever as to the music they shall play. The American Society has contracts with the distributors which require the latter to stipulate in the license agreements that before the exhibitors shall show any films containing copyrighted music they shall procure a license from the American Society. Thus a theatre owner cannot play a picture and defend a proceeding for copyright infringement on the ground that the composition is really not new, but must take out a license before he can show the film at all.

"In this connection I would remind the Committee that copyright is a mere license to conduct a lawsuit or prosecution; it does not guarantee the originality of the composition. * * *

The manner by which the exhibitor is made to pay twice for the same right is explained by Mr. Myers briefly as follows: First, the exhibitor must obtain a license from the Society for the right to play any musical composition, the copyrights of which are held by any of the members of the Society; and secondly, the producer forces the exhibitor to pay for the right to reproduce in his theatre copyrighted music, which is recorded on the film, a right he already has if he holds a license from the Society. The producer derives his power to demand such a payment from a clause in the contract between him (the producer) and the Society, which clause reads as follows: "6. The license herein granted and agreed to be granted in respect of public production or reproduction shall, as to any musical compositions which are or which may during the term of this contract be in the repertoire of the American Society of Composers, Authors and Publishers (hereinafter referred to as the Society), apply only for such public production and reproduction in theatres and places of public entertainment which at the time hold or may obtain licenses from the Society to publicly perform the musical composition in question. * * * Connect this Clause with Clause 9 and it will be perfectly clear to you why the exhibitor is made to pay twice for the same thing: "Licensee (the producer) agrees to pay Licensor (the Society) for the license hereby granted in the following sums: "Two and one-half cents (2½c) during the first year of this agreement for each seat in each theatre * * * in which any musical compositions

covered by this agreement may be publicly produced or reproduced under this license. * * * "This money, with a "revengeful profit," is collected by the producer from the exhibitor in the form, as you know from experience, of score charge. That is how the exhibitor is compelled to pay twice for the same right.

As said in these columns before, this paper feels that those who compose music are entitled to a remuneration from those who use the product of their brains for profit. But the Society, which represents their interests, in trying to protect their rights by making it impossible for those who use their copyrighted compositions to evade payment, made it possible for the producers to collect, not only what is due to the members of the Society, but many times more. In other words, the producers are enabled, because of the clause I have just mentioned, to profiteer, and the Society is unable to prevent them from so doing.

Let us see how this profiteering is made possible: The producer pays to the Society five cents (assuming that this is the fourth or fifth year of the agreement between each producer and the Society) for each seat contained in the theatre of the exhibitor who plays the films of the license-holding producers (and all the producers hold such a license.) Thus the producer pays to the Society, in the case of an exhibitor whose theatre has five hundred seats, twenty-five dollars a year. Assuming that such exhibitor rents films from three producers, the three combined pay to the Society, computed on the number of seats this exhibitor has, seventy-five dollars a year. But what is this exhibitor made to pay? If he changes three times a week, he pays, in the form of score charge, anywhere from five hundred to seven hundred and fifty dollars a year, for he is charged no less than two and one-half dollars a show for score. And this figure holds true perhaps only this and last year; in the old days, he was robbed, as you very well know. And the Society cannot prevent this abuse. Under the circumstances, the exhibitors are entitled to relief. So Mr. Myers' prayer to the Committee on Patents is neither unjust nor unfair. The charge for the rights to use the Society's copyrighted music should be made to the producers without any reference to the seating capacity of the exhibitor's theatre, and the producer should amalgamate it with his film's rentals; it is unjust and unfair for the Society to make it possible for the producers to "gyp" the exhibitors, and it is beyond human rights for it to leave no way out for the exhibitor but be subject to such an abuse since the music, if any, is recorded on the film and he must play the music if he must play the film.

In dealing with the film copyright abuses, Mr. Myers brings out a point that should go a long way in convincing the Patents Committee the necessity for reforms. He points out to the fact that the producers consider the holding over of film, no matter what the circumstances, a violation of the copyright law and collect from the exhibitor damages that are based, not on the value of the film rentals for the days the film had been so held over, but on the provisions of the law, which stipulate fines ranging anywhere from \$250 to \$5,000. If the holding over of film by the exhibitor, even with the consent of the representative of the producer, is a violation of the copyright law, then the breach of contract also on the part of the distributor should be made a violation of the same law, enabling the exhibitor to collect, as damages, not the amounts determined by the contract, but the fines specified in the copyright law. Unless the Court of Appeals to which the Bijou Theatre case, of Boston, has been referred, decides against MGM, the copyright law should be so amended as to make a breach of contract dealing with copyrighted articles a breach of the copyright law by either party. In this case, the lower Court decided that holding over a film is only a breach of contract.

Mr. Myers closes his memorandum as follows:

(Continued on last page)

"Sky Devils"*(United Artists, March 12; running time, 87 min.)*

A fast moving war comedy. There is the usual "kidding" between a sergeant and the hero, a private, who are "friendly enemies." The situations in which stunt flying is done contain both comedy and thrills. The flying is done with amazing skill. One sees aeroplanes, supposed to be steered by amateurs, who do not know how to control the machine, swoop down low enough to knock off a hat from a man's head. It is done of course by trick photography. But the effect is realistic.

Several of the situations are side-splitting. One such situation is where the sergeant, the hero and the heroine, having escaped in an aeroplane from the army prison to which they had been confined, the two men for being absent without leave, and the heroine for being a suspicious character, land the aeroplane at the first convenient spot. They hear yodeling and the sergeant is certain that they are in Switzerland. Cheerfully they open the door to the inn only to find that they had walked right into the hands of the Germans. The yodeling had come from a phonograph the soldiers had been playing.

At one time the sergeant and the hero, finding themselves surrounded by German planes, and unable to make speed because of the load of ammunition they are carrying, decide to drop some of it. Fortunately it lands on the German camp and blows it up. American soldiers in a scouting plane had seen this and reported it an act of "heroism." A friend of the hero's goes out in a plane to find them. He comes upon them accidentally and tells them they are heroes and the camp is preparing to welcome them back. They make their escape in their plane and when the friend asks how they conquered the Germans, the hero shows him by letting loose the ammunition. This time it falls on the American camp, blowing up the band, the reception committee and the whole outfit.

There is a love affair between the hero and the heroine which runs along in the same comedy vein as the rest of the picture.

The plot was adapted from a story by Joseph Moncure March; it was directed by Edward Sutherland. In the cast are Spencer Tracy, William Boyd, George Cooper, Ann Dvorak, Billy Bevan, and others.

In one situation the heroine is shown with very little clothes on, otherwise it is suitable for children and for Sunday showing. (Not a substitution.)

"Alias The Doctor" with Richard Barthelmess*(First National, March 26; running time, 61 min.)*

This picture has been produced artistically, and turns out to be gripping drama. It is not cheerful entertainment for there is much tragedy and no comedy at all. The hospital scenes, especially those in the operating room, have been done realistically. But they may prove too much for sensitive people. There is human interest and suspense throughout. The most gripping situation is towards the end where the hero, under a nervous tension, is shown performing an operation on his foster-mother. The hero arouses sympathy because of his sacrifices, although his actions are not always logical. On the whole, the story is unbelievable, but it has been made believable by good direction and acting:—

The hero and his foster-brother leave their country home for medical college. His foster-sister (heroine) pledges her love for him. A week before graduation his foster-brother performs an illegal operation and the patient dies. The hero assumes the blame, since that is the only way he can repay his foster-mother's kindnesses. Even though he was to have been the class valedictorian, he is expelled from school and sentenced to three years in prison. On his release he returns home, only to learn that his brother had died. The heroine and her mother know the truth. There is an automobile accident in front of their house. A young boy is injured. Realizing that an immediate operation was necessary to save the child's life, the hero performs it. When a famous surgeon arrives he is amazed at the skill shown by the hero and offers to take him to Vienna as his assistant. Urged on by his mother and the heroine, he assumes his dead brother's name and goes to Vienna. He becomes famous. After five years he feels he cannot bear the separation from the heroine any longer, who, in the eyes of the world, is his sister. The mother writes a letter to the chief of the hospital telling him all. Repenting, and unable to get the letter back, she becomes desperately ill. The hero is forced to perform an immediate operation. The hospital authorities, because of the information they received, try to prevent him but they finally permit him and the operation is a success.

He gives up medicine and goes back to the farm with the heroine as his wife.

The plot was adapted from the play by Emric Foeldes and directed by Michael Curtiz. In the cast are Norman Foster, Marian Marsh, Lucille LaVerne, Adrienne Dore, and others.

Because of the fact that the hero's foster-brother is shown in the beginning as having intimate relations with the girl who later died, and because of the fact that this young man performs an illegal operation, the picture is naturally disqualified for children or for Sunday showing. This part is, in fact, too sordid. (Not a substitution.)

"Strangers in Love" with Fredric March and Kay Francis*(Paramount, March 4; running time, 67 min.)*

A good comedy-drama. It holds one in suspense because of the fact that the hero impersonates his twin brother, who had died. The situations in which he is confronted with people and facts that he knows nothing of are filled with comedy. There is one funny situation, in which the hero's pal (Stuart Erwin) extracts a check from a woman's purse, since the check would have given the impersonation away:—

The hero and his pal arrive in New York broke. His pal persuades him to see his twin brother. His brother is mean, avaricious and sickly. When the hero questions him about their father's will he tells the hero that nothing was left to him. During an argument the brother dies. The hero, suspecting that he had been done out of the money, changes clothes with his brother and makes it appear as if he had died. Taking his brother's place is no easy matter for he is confronted with many obstacles, one of them being the heroine, his brother's secretary. The heroine's father had been ruined by the hero's brother and she was having the matter investigated. She cannot understand the change in her employer's temperament, for he seems to be much kinder and more thoughtful. The hero is on the verge of being arrested for his brother's misdeeds, which had been discovered, one of them being the swindling of the heroine's father of his fortune, and the other the forging of their father's will. But the matter is finally cleared up when the hero proves his identity. He and the heroine are united.

The plot was adapted from the story "Shorn Lamb," by William J. Locke. It was directed by Lothar Mendes. In the cast are Stuart Erwin, Juliette Compton, George Barbier, Sidney Toler, and others.

Because of the fact that the hero's twin brother is shown as having illicit relations with a woman it is hardly suitable for children and for Sunday showing. (Not a substitution.)

"After Tomorrow" with Charles Farrell*(Fox, March 6; running time, 79 min.)*

Appealing. There is so much human interest and pathos in it, that one's interest and attention are held to the end. Both the hero and the heroine arouse sympathy because of the fine characters they display, and their willingness to sacrifice their own happiness to help their parents. The most pathetic situation is the one in which the heroine's mother tells the heroine, in a brutally frank manner, that she hated her and had never wanted her. The hero's mother provides the comedy situations with her constant chatter and self praise, which sometimes becomes irritating:—

The hero and the heroine have been engaged for three years. They are trying to save enough money so that they can be married. But the hero has to support his widowed mother, and the heroine has to foot the bills of her extravagant mother, because her father could not earn enough. The hero begs his mother to permit them to be married and live with her but she refuses that. The hero finally gets a better position, and he and the heroine plan to be married. The night of their marriage the heroine's mother runs off with another man and her father suffers a heart attack from the shock. All their money goes to doctors to save her father. But eventually everything is cleared up. The hero's mother finds a husband, and some money he had invested with this man brings good results. Thus they are enabled to be married.

The plot was adapted from the play by John Golden and Hugh S. Stange. It was directed by Frank Borzage. In the cast are Marion Nixon, Minna Gombell, William Collier, Sr., Josephine Hull and others.

Because of the dirty situation in which the heroine offers herself to the hero, who refuses her, and of the fact that the heroine's mother runs away with another man, it is unsuitable for children or Sunday showing.

Note: This is a substitution. The facts are printed in an editorial in this week's issue.

"Pleasure"*(First Div., Feb. 20; running time, 52 min.)*

A mediocre program picture. The story is ordinary, the photography at times blurred and occasionally the sound is so poor that it is difficult to understand what is being said. There is little human interest and not much sympathy felt for any of the characters, for most of them are shown as being weak:—

The hero, an author, does not get along with his wife. She loves pleasure and he seeks quiet, and so she goes out with other men. The hero's brother, an artist, is doing a portrait of the heroine. He is always in need of money and obtains it from the hero. In need of money again, he goes to the hero's home, the hero, in the meantime, having gone to his studio. There the hero meets the heroine. She does not know who he is. They become good friends and eventually fall in love with each other. He does not tell her he is married. The artist is in love with her, too, and proposes. At first she rejects him but when she learns that the hero is married, she accepts. It finally is cleared up when the hero's wife goes to Paris for a divorce. The artist releases the heroine from her promise and she and the hero are united.

The plot was adapted from a story by John Varley. It was directed by Otto Brower. In the cast are Conway Tearle, Carmel Myers, Frances Dade, Paul Page, Roscoe Karns, Lina Basquette, and others.

Not suitable for children or for Sunday showing.

"Impatient Maiden" with Lew Ayres and Mae Clarke*(Universal, March 1; running time, 80 min.)*

Fair. The story is thin, but it has much comedy. During the comedy situations it is most enjoyable, but when it becomes "serious" it is dull. The audience at the Mayfair Theatre, where I reviewed it, laughed at the serious situations, especially the one in which the hero, a doctor, is supposed to be operating on the heroine, for it lacks conviction. Most of the comedy is supplied by the heroine's girl friend. She is especially funny in one scene where she is tied in a straight-jacket, invented by her boy friend; everybody thinks she is one of the maniacs:—

The heroine, a stenographer, lives with her girl friend in an apartment in the tenements. A neighbor attempts to commit suicide, and an ambulance is called for. The hero is the attending doctor and his friend is his assistant. They become acquainted with the two girls, in whose apartment the woman had been brought. The heroine sees the hero after that and they fall in love. He tells her he is not in a position to marry and she tells him that is all right for she does not believe in marriage. They drift apart and the heroine accepts the proposal of her employer to move into a fashionable apartment at the rental she had been paying for the cheap one. Her girl friend is forced to move away from her because of the objections of her boy friend. The hero pays the heroine a visit and when he finds her employer in the apartment accuses her of being indecent. The heroine is forced to leave the apartment and quit her job when she refuses his attentions. She goes back to her old apartment and is taken ill. An ambulance is called for and the hero is the attending doctor. He rushes her to the hospital and operates on her. She recovers and they are reconciled.

The plot was adapted from the novel by Donald Henderson Clarke. In the cast are Una Merkel, John Halliday, Andy Devine, and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

"The Blonde Captive"*(Wm. M. Pizor, rel. arrangements not made; time, 59. m.)*

An interesting travelogue revolving around an expedition headed by D. Paul C. Withington into the wilds of Northern Australia. The purpose of this expedition was to find natives resembling the Neanderthal man of the stone age. Lowell Thomas lectures all during the running of the film, explaining all the strange sights.

First are shown the members of the expedition arriving at the port of Sydney, Australia. From there they travel on to less civilized parts.

They stop off at one of the islands which is filled with huge turtles. This particular part of the picture is very interesting. A huge mother turtle is shown laying eggs; there is also shown a group of new born turtles; and then a heart, which had been removed from a turtle, still beating. The beating of the detached heart is a strange sight.

But the expedition is not yet satisfied. Since they had not found their type of Neanderthal man, they travel on,

until they reach an isolated spot. Here they find the type of man they had come after. He resembles in every way the old Neanderthal man. But they meet with the strangest sight of all; they notice a blonde boy playing with a group of native children. Interested, they follow one of the bushmen, who seems to be living apart from the tribe. Arriving at his "home," they discover that his wife is a white woman. She tells them her story. She had been shipwrecked with her husband. He had drowned and she had been rescued by the tribe, eventually becoming the wife of one of the tribesmen. When they offered to take her with them, she refused to go because she preferred to live her life out with the tribe.

There are other interesting sights, such as, the coming of manhood to a young boy—he has to go through the torture of having two of his front teeth broken out.

The members of the expedition start for home, happy at the discoveries they made.

While there is nothing harmful in the picture, it may not interest children. It is suitable for Sunday showing.

"The Heart of New York"*(Warner Bros., March 28; running time, 72 min.)*

A fairly entertaining comedy. It has human interest for it deals with the trials and tribulations of a poor East side Jewish family. Most of the comedy consists of the bickering between the family and their relatives, but this does not get on one's nerves because it is generally funny. One feels sympathy for the father of the family, who is constantly being nagged by his wife and her brother. One of the humorous situations is where the mother tries to get a husband for her daughter with the aid of two match-makers:—

The father of a poor East side Jewish family is too lazy to work. He would rather work on his invention, a dish-washing machine. He is nagged by his wife, who accuses him of being a heartless father since he did not provide for his children. But eventually his machine turns out to be a success and he becomes wealthy. He buys the old house the family lived in, and plans to throw it down and build a beautiful one in its place. His family objects for they want to move to a fashionable neighborhood. They leave him and take up an apartment in a better neighborhood. He builds the house and does much charitable work. The man who had financed his invention tries to swindle him out of all his belongings. But he is prevented from doing this by the father's lawyer, who is also the daughter's fiance. The family is finally reconciled, content to live in the house their father built.

The plot was based on the stage play "Mendel, Inc.," by David Freedman. It was directed by Mervyn LeRoy. In the cast are George Sidney, Joe Smith, Charles Dale, Anna Appel, Ruth Hall, Aline MacMahon and others.

Suitable for children and for Sunday showing.

Substitution Facts: On the contract 355 is listed as "Honeymoon Hotel," by Steuart M. Emery, and since "Heart of New York" has been adapted from a play by David Freedman, it is a story substitution, and you are not obligated to accept it.

Note: There is an advertisement for the "Cunard Line" in the picture.

"Galloping Thru" with Tom Tyler*(First Div., Feb. 15; running time, 57 min.)*

A fair western. The story is not particularly novel, but there is enough human interest and action to hold the spectator's interest. There is much suspense towards the end when the hero and villain meet to shoot it out. The hero wins the spectator's sympathy because of his upright character and loyalty to his friend:—

The hero, who had been away from home for some time, arrives in town just in time to see his father killed by some men who were attempting to rob him. He gives chase to them but is unsuccessful in rounding them up. Instead they shoot him. His pal takes him to his home and there the heroine, a friend of the pal, nurses him back to health. They fall in love with each other but the hero does not tell her of his love because he knows that his pal, too, loves her. He suspects the heroine's brother of being one of the gang of crooks. The brother tries to poison the pal's mind against the hero and this nearly costs the hero his life. Eventually he clears everything up with his pal, the gang of crooks are killed, and the hero and the heroine are united.

The plot was adapted from a story by Wellyn Totman. It was directed by Lloyd Nosler. In the cast are Betty Mack, Al Bridge, Stanley Blystone, G. D. Woods, John Elliot and Si Jenks. The talk is clear.

Suitable for children and for Sunday showing where an exhibitor uses westerns for such a purpose.

"Now I want to direct the Committee's attention to the element of compulsion inherent in the activities of the Copyright Protection Bureau. I hand you a copy of the letterhead used by this Bureau and call your attention to the fact that it purports to represent thirteen national distributors, who are listed on the margin, and who represent the source from which these theatre owners must obtain their film. There are a few distributors not contained in this list, but I think it will be agreed that no exhibitor could operate his theatre without the product of two or more of the distributors listed. Across the bottom of this letterhead, under the caption 'United States Copyright Law,' we find printed excerpts from Section 25 providing for injunctions, and for 'liquidated damages' of from \$250 to \$5000.

"We do not think the United States Government should put it in the power of these thirteen supposedly competing national distributors to band together and exert compulsion in this way on the small independent theatre owners to settle claims for alleged violations of contract, in which there is no claim of actual damage beyond the bare film rental, on the basis of a statutory penalty masquerading in the guise of liquidated damages."

This paragraph needs no further elucidation; it speaks for itself.

HARRISON'S REPORTS takes this opportunity to thank Mr. Myers on behalf of its subscribers and friends for the work he has done in preparing this profound document.

THOUGHTFULNESS!

Jack Alicoate, publisher of *The Film Daily*, has made special copies of the *Film Daily Year Book* and inscribed the name of each publisher on the cover, which is a piece of art.

I don't know how the other publishers have felt about their copies, but I was pleased with my copy. As useful as it is, it is not the intrinsic value of the Book that has impressed me but the thoughtfulness back of the act.

I take this opportunity of thanking Jack publicly.

I am prompted to make similar kindly remarks about Mr. S. Rayment, editor of *The Kinematograph Weekly*, of London, England, for Mr. Rayment, too, has shown thoughtfulness in the same way. And I want to commend him for his sincere efforts to give the moving picture trade a *Year Book* that fills a real need, not only among Britishers, but also among Americans.

ADDITIONAL FOX SUBSTITUTIONS

It seems as if the Fox Film Corporation, or Jimmy Grainger, to be exact, for it is he who is responsible for the juggling around of the titles, goes out of his way to create trouble for himself in matters of substitution. Take, for instance, the case of "While Paris Sleeps," No. 318. On the contract, this was described: "From the story by Basil Woon." Grainger cancels this picture and gives "After Tomorrow," instead, with the same number. Then he takes "Lipstick," No. 329, described on the contract: "From the story by Rex Hardy," and makes "While Paris Sleeps" out of it. He thus succeeds in making two substitutions out of one, as would have been the case had he allowed "While Paris Sleeps" to stay as No. 318, and put "After Tomorrow" in the place of "Lipstick," No. 329.

Here is another move that would have spared him much trouble: In the annual announcement, put out last summer, Grainger announced "The Lone Wolf's Son," by Louis Joseph Vance, but he did not sell it with the other pictures; the publicity department told me, for the benefit of the *Forecaster*, that the Fox company had not yet decided whether it would include it in the contract or sell it separately, as a Special. Grainger is now offering it in the place of "In Her Arms," No. 310, under the title "Cheaters at Play." From the box office point, the title "The Lone Wolf's Son" is ten times as valuable as "Cheaters at Play." But assuming that Grainger had some legal reason for changing the title, I doubt if he can induce as many exhibitors to play it as a substitution as he would if he had cancelled "In Her Arms" altogether and offered "Cheaters at Play" on the same terms as "In Her Arms," but with the original title, "The Lone Wolf's Son." But the ways of Jimmy Grainger are hard to understand. I believe he needs a wet-nurse to steer him right.

"DANCE TEAM" (311): In the contract, No. 311 is titled "A Ticket to Hell" and was described: "From the original by Barry Connors"; and since the finished product has been founded on a story by Sarah Addington, it is a story substitution. But because it is a good picture you should accept it.

"THE SILENT WITNESS" (327): "Another Chan story by Earl Derr Biggers" was the description given of

No. 327 on the contract, and since "The Silent Witness" has been founded on the stage play by Jack DeLeon and Jack Celestin, it is a story substitution.

"SHE WANTED A MILLIONAIRE" (319): The contract states that William Anthony McGuire was to be the author, and since Sonya Levien is the author of the finished product, it is a story substitution.

"AFTER TOMORROW" (318) takes the place of "While Paris Sleeps"; it is a story substitution, as explained at the introduction of this editorial.

"THE DEVIL'S LOTTERY" (335) has been taken from the novel by Nalbro Bartley, and has Elissa Landi in the leading part, and since "Rogues Gallery," in the place of which it is offered, was to have been founded on a story by Peter B. Kyne, with Victor McLaglen as the star, it is a story and star substitution.

"CARELESS LADY" (334), which at one time was called "Widow's Might," has been adapted from a story by Rita Lambert, and since "Honeymoon," for which it is offered, was to have been founded on a story by Hamilton McFadden, it is a story substitution.

"BACHELOR AFFAIR" (336), which once was called "Scotch Valley," has been taken from a story by Mildred Cram. On the contract, the title given with No. 336 was "Sugar Daddies," but no author or other description was given. Therefore, it cannot be classed as a substitution. Besides it is worth showing, for Warner Baxter is in the leading part.

"WHILE PARIS SLEEPS" (329): This is a substitution, as explained in the introduction of this editorial.

LET THE PRODUCERS BE SPARING IN THE PRODUCTION OF HORROR PICTURES

I fear that the success "Dracula" and "Frankenstein" have made at the box office will act as an inducement for the production of an abnormally large number of horror pictures. "Dr. Jekyll and Mr. Hyde," Paramount, and "Prestige," RKO, may be attributed to this.

It will be unfortunate if the producers should let the success of these two pictures obscure their reason. If they should do it, the industry cannot help being the loser in the end, for one or two horror pictures may get by whereas a large number of them will shock the nerves of most people and will make them fear lest they encounter a horror picture whenever they decide to attend a picture performance.

Already the newspapers are taking note of this condition and are deploring it. The *New York Times*, in an editorial "Movies and the Children," printed in the issue of February 17, said partly the following:

"An epidemic of horror pictures has been sweeping the cinema field. Perhaps the success of 'Dracula' provoked the more recent shockers. 'Frankenstein' has drawn protests from both English and American friends of children. * * *

"It is natural for a man or woman of imagination to feel that an adult may find these things more absurd than moving, while still fearing the shock to young and tender sensibilities. The business men of the movies, who keep a careful finger on the public pulse, know that many parents and organizations of parents and educators are refusing to allow children in their care to go to wild sensational films. Publications devoted to children's interests list such pictures under a ban. * * *

The home offices should curb their production forces' tendency to make too many pictures of this sort; in fact, too many pictures of any sort, unless they are cheerful, so as to protect the interests, not only of the theatre owners, but also of their own, for they have not yet forgotten, I am sure, what the cost has been to them from the making of a large number of musical pictures; it almost bankrupted some of them.

SAM KATZ ALTERS HIS BELIEFS

Heretofore, Sam Katz, of Paramount-Publix, held the belief that the theatre was the important factor in the welfare of the motion picture industry; but since he has become the most influential personage in the Paramount organization and has had an opportunity to acquire a first-hand knowledge also of distribution, he has altered his beliefs, for he has now come to realize, as I understand, that it is not the theatre but good pictures that either make or break a company.

HARRISON'S REPORTS hopes that this information is true, and that Mr. Katz will now devote his energies toward improving Paramount pictures, and that he will dispose of all Paramount-Publix theatres in the smaller places as quickly as possible.

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BRUTAL SALES TACTICS

One can understand the desire of the Metro-Goldwyn-Mayer organization to get more money from the exhibitors; the pictures cost them so unreasonably much that unless they squeeze you they will hardly be able to get by. But I would never have dreamed that its forces would become so "brutal." Just read the telegram that follows; it was sent by an MGM executive to his salesman, who tried to get a contract from Mr. J. E. Ryan, of the Electro Theatre, at Brigham, Utah:

"Salt Lake City, Utah,
1:14 P.M., Dec. 14, 1931

"Walter K. Miller
Howard Hotel
Brigham, Utah

"Get out of Brigham City. Saffle explained deal exhibitor gave us. We haven't got to the point where we are begging or depending upon Brigham City for our existence. We are not interested in any deal that you have secured to date. I want you to leave that town immediately and never solicit it again as long as you are with this company. We don't want to sell Brigham City and if we ever do sell it the prices will be that secured the last time we were in that town and double on the specials. It is an insult to this company the prices offered us in that town. If we keep on soliciting here it will cost us as much as the contract is worth. I am disgusted with you for going into that town and let this be the last time. Send a telephone book of that town to my office in Los Angeles.

"George A. Hickey."

It is manifest that the salesman did send Hickey a telephone book, for shortly afterwards MGM circulars were received by the people of Brigham City; they carried the Los Angeles letterhead of that organization. Part of the circular reads as follows:

"Unfortunately, Metro-Goldwyn-Mayer Pictures are not shown in Brigham City. You may see them, however, at the Paramount and Orpheum Theatres, Ogden; Capitol and Lyric Theatres, Logan; and the Liberty Theatre, Tremonton. From time to time, we shall advise you of the big Metro-Goldwyn-Mayer picture events."

Mr. Ryan has written me as follows:

"In December, I gave their salesman an application, which I thought was fair; they rejected it. He came back later and I gave him a substantial raise, which made their application considerably more than any other producer had accepted, making it top money for the town. This they also rejected and sent their salesman the enclosed wire.

"Did you ever read anything more brutal? Imagine them demanding the same prices as last time they were in town, which was two years ago, as I did not buy them last year. At that time, I was charging 25c and 50c. The depression was yet to come. Now, two years later, the bulk of my patronage is on the 15c admission. And we are losing plenty of money. And not only do they want the same as two years ago, but double that on specials."

Along with this letter, Mr. Ryan sent me copies of letters written by prominent members of his community to George Hickey, condemning him for sending such a letter, the effect of which is to take money out of Brigham City to some other cities. They told him of the resentment they felt towards his act and the ill feeling they now have for Metro-Goldwyn-Mayer pictures because of such high-handed tactics. He sent me also a clipping of an editorial that appeared in *The Daily Journal*, condemning the circular.

I informed Mr. Ryan that I shall be glad to frame an answer to the circular, which he may send to the people of his town, giving them good reasons why he is not showing MGM pictures.

The reasons for such brutal sales tactics are clear; because

of extravagance and waste at the studio, and of the big bonuses paid to some executives in addition to the high salaries paid to all executives, the pictures cost MGM almost twice as much as they cost other producers. I have been informed that there is a \$200,000 overhead expense added to each picture before its production starts. This brings the average cost of the regular MGM pictures around \$600,000. And the average receipts of pictures are now less than \$400,000. The MGM salesforces tried to bring such average much higher by insisting upon high percentage terms and high minimum guarantees. Though in many cases they succeeded, in a large number of cases they forced the exhibitors to give up playing MGM product. In the New York City zone alone there are more than 104 independent circuit theatres that have refrained from contracting for MGM pictures this season; and there must be many individual theatres that have found it necessary to do the same thing. So whatever MGM has gained by the brutal sales terms it has imposed upon many exhibitors it has almost lost by having forced many theatres to get along without MGM pictures. Just to give you an idea how much money it may lose from the theatres that have refused to contract MGM pictures in this zone, allow me to say that, according to a rough estimate that I have made, the loss from the 104 independent circuit theatres will be about eight hundred thousand dollars. Since this is a ten per cent territory, the loss from the entire country will be at least five million dollars, even if we were to make allowances for fewer losses in some of the territories.

A year ago I said to some friends that, unless MGM cut down the cost of production by reducing salaries, eliminating bonuses, abandoning extravagance, and preventing waste, it will be in no different position than that which the other big companies are now in. The fact that its salesforces have adopted brutal sales tactics makes me feel as if I have guessed right.

ORGANIZATION IN ACTION

Two weeks ago I was an eye-witness to a most inspiring sight as regards the effectiveness of the action of an organization. Within twelve hours, the forces of Theatre Owners Chamber of Commerce, which are led by Charles L. O'Reilly, president of that organization, were organized and within another twelve hours defeated the New York State Tax Bill, which proposed to tax theatre receipts ten per cent.

At noon one day a call went out for a meeting at the Astor Theatre at midnight. In the afternoon, printed matter was prepared for the exhibitors to use, giving the names of legislators with whom they should communicate, either personally or by means of letters or telegrams, sent by them and by prominent members of their communities. I helped in the preparation of the printed matter.

The Astor Theatre was filled to overflowing. Almost every manager, circuit or independent, was present. Each man was told that his job depended on whether the tax bill was defeated or passed. It was made plain to them that no theatre could keep its doors open at this time with a tax of ten per cent on its gross receipts and they were asked to do what they would do if the theatres they were managing belonged to them.

Within three days, thirty-five thousand telegrams were sent to Governor Roosevelt, to Lieutenant Governor Lehman, and to legislative leaders of both parties. Seven thousand of these went to the Governor. Party leaders from New York and other cities were made to telephone to legislative leaders advising them to work against the passage of this bill, which was so discriminatory against one industry. Lawyers, doctors, school principals, and even the

(Continued on last page)

"The Passionate Plumber" with Buster Keaton

(MGM, Feb. 6; running time, 73 min.)

An amusing slapstick comedy, although it becomes a bit tedious towards the end. There are several hilarious situations. One is where Buster Keaton is to fight a duel and takes Jimmy Durante along as his second. Both duelists are scared off when they hear the shot of a hunter. Most of the comedy is caused by Keaton attaching himself to Irene Purcell in order to prevent her from surrendering to Gilbert Roland. This causes many embarrassing situations, especially one in which he is forced to pretend he is a doctor; it is where Irene Purcell's aunt finds him in her niece's room. This situation is funny and yet vulgar for many suggestive things are said:—

Irene Purcell is very much in love with Gilbert Roland. But he tells her falsely that he is already married, and that his wife will not give him a divorce. She tries to forget him but he follows her wherever she goes. In order to force him to leave her alone she pretends she has a lover and picks on Buster Keaton, a plumber who had been repairing the shower in her bathroom. She tells him that he must not permit her to go with Gilbert Roland, using force if necessary. This Keaton finds necessary, for Irene Purcell forgets what she had told him and tries to make several attempts to get away from him. Gilbert Roland was having another affair with Mona Maris, to whom he told the same false story—that he was married and that his wife would not divorce him. Keaton finally brings the three together and proves to Irene Purcell the infidelity of Gilbert Roland. This cures her.

The plot was adapted from the play "Her Cardboard Lover," by M. Deval. It was directed by Edward Sedgwick. In the cast are Polly Moran, Maude Eburne, Henry Armetta, and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

"Docks of San Francisco"

(Syndicate Exch., Feb. 20; running time, 55 min.)

A demoralizing gangster picture. There is one situation in which the heroine is shown robbing a man at the point of a gun. At another time she is shown forcing a man, again at the point of a gun, to do her bidding and to drive her to safety away from the police. She arouses some sympathy when she attempts to reform. There is some fast action, of the type found in gangster pictures, and some suspense towards the end, when the heroine and the hero are surrounded by the gangsters, who attempt to kill them:—

The heroine, a member of the villain's gang, is forced to steal. She is tired of the life and wants to reform. In order to keep her with him, the villain promises to reform, too, and begs her to marry him. She consents. He tells her to meet him that night at a certain spot. She waits for him. In the meantime he, with his accomplices, robs a bank. The police, having been tipped off, give chase to him and he passes the heroine, throws the bag to her and tells her to hide. Fearing the police, she hides in the hero's car in which he was to leave for his cabin in the mountains. The villain sees her do this and notices the license number. At the point of a gun, she forces the hero to drive her to his cabin. They become friendly and she tells him her story. He believes her and knows she is not implicated in the robbery. They are about to go back to the city to surrender the bag with the money when they find themselves surrounded by the villain and his men. The hero is wounded and when the heroine attempts to escape to call for help she is shot. The police, having heard the shooting, arrive at the cabin in time to save the hero. All the members of the gang are killed.

The plot was adapted from a story by H. H. Van Loan. It was directed by George Seitz. In the cast are Mary Nolan, Jason Robards, Marjorie Beebe, John Davidson, and others. The talk is clear.

Not suitable for children or for Sunday showing.

"Office Girl"

(Gainsborough-RKO, April 8; running time, 82 min.)

An entertaining comedy, interspersed with music. Although there is little to the story, there is such a gay spirit about it that the interest is held to the end. The heroine is of a charming, happy disposition, and just watching her brings forth a smile. The music is cleverly worked into the

story, at times taking the place of talk to signify what the characters mean. One of the most enjoyable situations is where the hero and the heroine go to a beer garden for dinner. This situation has comedy, gaiety, and music. The picture leaves one with a happy feeling:—

The heroine arrives in Vienna to seek employment as a typist. She knows just what she wants out of life and decides that her head instead of her heart will rule her. She is employed as typist in a bank. She refuses the attentions of the office manager. This infuriates him and he forces her to stay late one night in order to finish her work. The hero, director of the bank, about to leave, notices her working. He questions her and she tells him all, thinking he was one of the clerks. He invites her to dinner and she goes with him, to a beer garden where the bank reception clerk leads a male chorus. The clerk is warned not to disclose the identity of the hero. By the end of the evening the hero and the heroine are in love with each other, but she tells him she cannot marry a poor bank clerk. The next day she is amazed to find out that he is the director. Wanting to test her affection he treats her coldly and invites her to his apartment to take dictation. Once there he offers her luxury but not marriage and she refuses. He is happy for now he knows she loves him. He eventually calls on her and asks for forgiveness and they are united.

The plot was adapted from a story by Franz Schulz. It was directed by Victor Saville. In the cast are Renate Muller, Jack Hulbert, Owen Nares and Morris Harvey, who give excellent performances. The talk is clear.

There are several suggestive situations that make it unsuitable for children or for Sunday showing. (This is being offered as a special and is not a substitution.)

"Young Bride" with Helen Twelvetrees and Eric Linden

(RKO Pathe, April 8; running time, 76 min.)

There are some situations in this picture that appeal to the emotions; but on the whole the picture is unpleasant. Its chief defect is the fact that the young hero is unsympathetic; he is presented as a braggadocio, who fools the heroine into marrying him; she took his boasts as facts. In addition to this, the atmosphere is not very cheerful, for there is much drinking, and underworld visiting. The most harmful situation, however, is that in which it is clearly implied that the hero and the heroine had had improper relations. The best part of the film is toward the end, where the young hero is shown begging the heroine, who is his wife, to take him back, assuring her that he had learned his lesson, and that he will be loyal to her.

The young hero, a braggart, meets the heroine, a library clerk, and woos her. In time she comes to believe his bragging and marries him. Soon, however, she is disillusioned. Although she is about to have a baby, he continues being unkind to her until he exhausts her patience; she then sends him away. He has a fight at a cabaret with a man who had made a derogatory remark about his wife and is beaten up. He returns home just as his wife was making ready to take poison. The sight of his battered face moves her. They become reconciled and decide to start life anew.

The plot has been based on the stage play by Hugh Stanislaus Strange; it was directed by William Seiter. In the supporting cast are Arline Judge, Cliff Edwards, Roscoe Ates, Allan Fox, Blanche Frederici and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

"Whistling Dan" with Ken Maynard

(Tiffany, March 20; running time, 61 min.)

A good Western, although the story is not different from the usual Western story. This time, Mr. Maynard pretends to be an outlaw so as to gain the confidence of the outlaw leader; his intention was to induce this leader to take him into his confidence and thus give him an opportunity to avenge the death of his pal, killed by the outlaws. He succeeds in having the outlaws corralled; he also wins the love of the heroine, who was his dead pal's sweetheart.

There are some thrills here and there and the attention of the spectator is held fairly tight. Tarzan again gives an exhibition of his intelligence.

Stuart Anthony is the author; Phil Rosen the director. Joyzelle, Georges Renavent, Harlan E. Knight, Don Terry and others are in the supporting cast.

If you have been showing western pictures to children and on Sundays, you may use this one for the same purpose.

"The Beast of the City" with Walter Huston

(MGM, Feb. 13; running time, 85 min.)

Although this is a fast-moving gangster picture, dealing with the efforts of the police and detectives to clean up a city overrun by gangsters, and holds one in tense suspense, it is brutal and demoralizing. One sees the downfall of a young man lured on by the physical charms of a girl connected with the gang; also the brutality of gangster procedure, their scoffing at the law and the way they get out of murder charges by intimidating witnesses and juries. Sympathy is felt for the hero because of his upright character and also because of his sorrow when he learns his brother had double-crossed him. The most exciting situation is towards the end when the police and gangsters shoot it out until not a man is left alive:—

The hero is made chief of police. His one desire is to rid the city of a gang of ruthless racketeers. His brother, who had fallen in love with a girl in the gang, and who needed money, asks for a promotion in the detective force. The hero refuses him until he proves himself worthy. This angers the brother and he joins the gang, in the meantime keeping his position as detective. The hero orders his brother to act as guard for the removal of funds from a bank. Egged on by his sweetheart, the brother arranges for the gang to steal the truck. Two of the hero's best men, who had been watching from the sidelines, give chase to the truck. One of them is killed. The truck is recovered and the men arrested. The hero's brother confesses all. He, together with the other men, is tried for murder. At the trial the brother denies making the confession and the racketeers are set free. The hero is heartbroken. His brother pays him a visit at night and begs for forgiveness. The hero consents on one condition—that he go to the chief of the racketeers and tell him he is going to confess. The hero promises to be there with chosen policemen. The brother does this and the gang starts shooting. The hero and his men answer shot for shot and all, policemen and gangsters, are killed.

The plot was adapted from a story by W. R. Burnett. It was directed by Charles Brabin. In the cast are Wallace Ford, Jean Harlow, Jean Hersholt, Dorothy Peterson, Tully Marshall, and others.

Not suitable for children or for Sunday showing. It is a picture for men. (Not a substitution.)

"The Wiser Sex" with Claudette Colbert

(Paramount, March 18; running time, 72½ min.)

This picture turns out to be dull and demoralizing. The story is illogical and there are several dirty situations. For instance, in one situation Lilyan Tashman goes to the bedroom to look for her lover and finds him under the bed with Claudette Colbert. She remarks that she is thankful she did not find them on top of the bed. The whole picture is sexy. Claudette Colbert, desiring to get evidence from William Boyd, attempts to make herself physically attractive to him and her talk at times is very suggestive. One ugly situation is where a young boy, in a fit of passion, attempts to kill William Boyd when he finds him in Lilyan Tashman's apartment. Melvyn Douglas, the hero, is the only who arouses some sympathy:—

The heroine refuses the hero's proposal because she fears his public life as a prosecutor will keep him from her. She leaves for Europe. The hero learns that his young cousin is madly in love with a woman who is a member of the gang he is trying in jail. He warns the boy telling him he once had an affair with the woman. The cousin goes to this woman's apartment and finds her lover there. He attempts to kill him but instead the lover kills him. The hero rushes to the woman's apartment to warn her about his cousin's hot-headedness. When he gets there he finds the boy killed. The woman arranges things so as to make it appear as if the hero had killed his cousin out of jealousy. He is tried for murder. The heroine, back from Europe and realizing how much she loved the hero, determines to get evidence for him. She poses as a kept woman and takes an apartment next to the woman's. They become friendly and eventually the heroine obtains the information she is after. The woman signs a confession after her lover is killed by the police. Hero and heroine are married.

The plot was adapted from a play, "Her Confessions," by Clyde Fitch. It was directed by Berthold Viertel. In the cast are Lilyan Tashman, William Boyd, Melvyn Douglas, Ross Alexander and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

"Keepers of Youth"

(Brit. Int. Pict., no date set; running time, 74 min.)

A slow moving, tedious drama of boarding school life in England, dealing mainly with the instructors. It is depressing and at times exasperating for most of the action revolves around a man who steps on everything and everyone that might stand in his way. There is sympathy felt for the heroine because of the mistreatment she receives from this man. There is some human interest in her love affair with the hero, a young instructor. It is difficult to believe that boarding school life is as depressing as is shown in this picture, where the instructors are shown as being broken and miserably unhappy:—

The hero, filled with ideals and courage, accepts a post as teacher in a country boarding school. Aboard the train on his way to the school, he shares a compartment with one of the old instructors, and with the heroine, who was on her way to the school to act as assistant matron. The old instructor warns him that his enthusiasm will not last long. Once in the school he starts out eagerly to do his work. But he soon is discouraged when he meets the other instructors, bitter and soured with experience. He incurs the enmity of one of them, a bully, because he had interfered with his molesting the heroine. This bully attempts to frighten the heroine into surrendering herself to him, but she resists. The dean of the school is forced to keep the bully there because of his threats to tell all he knows about his wild youthful days. The bully attempts to force himself into the heroine's room but is stopped by the hero. When the dean finds the hero in the heroine's room comforting her, he demands of them to resign. This they gladly do. They decide to marry. The hero accepts a position offered on a farm in Canada, where they go.

The plot was adapted from a story by Thomas Bentley, Walter Mycroft and Frank L. Under. It was directed by Thomas Bentley. In the all English cast are Garry Marsh, John Turnbull, Robin Irvine, Ann Todd and others. At times it is difficult to understand the talk.

Not suitable for children or for Sunday showing.

"The Drifter"

(Capital Exch., Feb. 10; running time, 65 min.)

Only a fair program picture, which at times is tedious. The trouble with it is that there is too much talk and very little action. In addition it is difficult to sympathize with the hero when he realizes the heroine does not love him, for he is much older than she is. As a matter of fact, he is old enough to be her father. There is some human interest in the love affair between the hero's brother and the heroine, both of whom arouse sympathy:—

The hero, nicknamed "The Drifter," becomes friendly with a man he meets during his wanderings. He agrees to go along with this man to a certain town in Canada. They procure employment with the heroine's father. The Drifter falls in love with her. But she is in love with her father's business rival. The Drifter is egged on by his pal to pay court to the heroine. The pal tells him he will arrange to have the heroine meet the Drifter in a cabin at night. The pal then goes to the heroine and tells her he had arranged for her to meet her sweetheart at the cabin so that they may elope and be married. She believes him and goes there. The pal confronts her father and tells him he is the man he had framed twenty years ago and sent to jail. He stabs the father who tells him that the heroine is his own daughter. When the heroine reaches the cabin she is heartbroken to find the Drifter there. She shows him her marriage license and the Drifter is shocked to learn that her sweetheart is his long lost brother. The Drifter's pal is pinned under a falling tree just before he reaches the cabin. He confesses to the Drifter that he killed the girl's father with her sweetheart's knife, desiring revenge. He dies and the Drifter tells the authorities about the confession. He does not tell the heroine the man was her father. Neither does he reveal his relationship to her sweetheart.

The plot was adapted from a story by Oliver Drake. It was directed by William O'Connor. In the cast are William Farnum, Noah Beery, Phyllis Barrington, Charles Sellon and others. At times the talk is not very clear.

The situation in which the heroine is sent to the cabin is suggestive, making it unsuitable for children or for Sunday showing.

Go over your files of HARRISON'S REPORTS and if you find any copies missing let me know so that I may send you duplicate copies. These are supplied free of charge.

faculty of the Fordham University were enlisted in the fight.

The result you already know; the bill was not even introduced in the legislature. Instead, the legislature passed a bond bill, enabling the State to raise the money for the relief of the unemployed from bonds, this method being adopted by this State for the first time in its history, for up to this time no bonds have been issued except for purposes of permanent improvements.

This was a purely exhibitor victory; one may say, independent exhibitor victory, for the circuits took orders from the organization. The Hays forces had completely given up in despair; they felt it was no use fighting against the bill; in fact Pettijohn became ill from worry.

I am bringing this matter to your attention despite the desire of Mr. O'Reilly to keep all publicity out of it. He cares nothing for publicity or for credit. But I am mentioning it because I believe that, when you know how other exhibitors acted in the protection of their interests, you may follow their example.

You have the power to prevent injustice to your interests at the hands of legislators. Only you must use it. And there was never a more serious time than now. The Federal Tax Bill now before the Ways and Means Committee proposes to tax tickets beginning with those of twenty-five cents admission, and 2 1/4% on the receipts from film rentals.

The tax from rentals will naturally be passed to you because of the provision in the contract; and an exemption of only twenty-four cents in the ticket tax will force many of you to close your doors.

Write, telegraph, telephone, or call on your Representatives in Congress protesting against the imposition of the tax on the film rentals and requesting for a higher ticket tax exemption; also urge prominent members of your community to send a similar telegram to them. At Detroit, I suggested to the Executive Committee to urge each exhibitor member of their organization to enlist the aid of at least five prominent citizens. One Executive member told me that he would enlist the aid of at least fifty such persons. Enlisting the aid of so many prominent citizens is, indeed, praiseworthy; but personally I would be satisfied if every exhibitor enlisted the aid of five.

Whether you are taxed out of business or remain in business will depend entirely on the action you and the other exhibitors take this week. Don't expect a renewed appeal to act, for the time is too short. Get busy now!

THE ALLIED CONVENTION IN DETROIT

From the point of enthusiasm and determination to do things, the Allied convention in Detroit was one of the finest held by exhibitors during the history of the motion picture industry. Dissension was absent. There was some heated discussion, but all with a constructive purpose.

Several resolutions were passed. These externalized what was in the minds of the independent theatre owners, not as individuals, but as a group. I was present at the first session of the executive committee where discussion of "Protection" was held. The sentiment of the majority of the members present was against protection in any form, for they felt that it was the principle that should be kept in mind at all times. If protection is wrong as a matter of principle, they felt that it was wrong no matter in what form. And yet, after the discussion ended and a resolution condemning protection was introduced, it was passed unanimously.

Resolutions condemning the forcing of the exhibitors to buy a producer's short subjects along with the features; criticising the publication by trade papers of box office receipts unless authentic, as well as the referring to star and director salaries; endorsing the Brookhart Block-Booking Bill and the Resolution for the investigation of the motion picture industry, and resolutions demanding the correction of other evils, were introduced and unanimously passed.

Though the spirit that has been manifested at the convention was most unselfish in that it sought an improvement in the general rather than in the individual condition of the exhibitors, the practical results of the resolutions will depend entirely on the support given by the individual exhibitors everywhere. It is one thing to pass resolutions and another to carry through their mandates.

For instance, very little interest has been shown by the exhibitors in the tax bill now before the Ways and Means Committee. I have been informed reliably that one member of the Ways and Means Committee did not receive from exhibitors more than two telegrams a day whereas an important Senator received an average of three hundred and fifty a day against the imposition of tax on gasoline. So unless the individual exhibitors manifest a greater interest

in the protection of their interests, no matter how constructive was the spirit of the Detroit convention, no matter how wise were the resolutions passed, they will avail nothing.

"THE CHRISTIAN CENTURY" IN SUPPORT OF THE BROOKHART RESOLUTION AND BILL

The March 16 issue of *The Christian Century* publishes two admirable editorials, calling upon its readers to come to the support of the Brookhart Resolution for the investigation of the motion picture industry, and of the Brookhart Bill.

"At last there has been introduced into the United States senate the beginning of the sort of legislation *The Christian Century* believes necessary to curb the ruthlessness of the motion picture industry," says the opening paragraph of the editorial that deals with the Brookhart Resolution. It closes as follows:

"Readers must not draw the conclusion that because this resolution has been introduced it will automatically be passed and the investigation started. It has simply been referred to the committee on interstate commerce. It may die there unless the committee hears from the public urging that the investigation be made. Even if the committee reports it favorably, it has still to be passed by the senate. In the meantime, the Hays crowd will be earning their salaries by trying to suppress it. Therefore, let the letters to the committee on interstate commerce and to individual senators roll in."

The editorial on the Brookhart Bill reads partly as follows:

"Senator Brookhart's second document is even more important. It is a bill (number S. 3770) to outlaw block-booking. * * * *The Christian Century* understands that this bill was framed largely by independent exhibitors, especially by those who would like to see block-booking and similar systems abolished so that they might pick and choose the films they think their clientele desires rather than the films the producers wish to foist upon them. * * * The Brookhart Bill * * * would require the producer to submit a thousand-word synopsis of every picture before it is released. Such a synopsis would make it possible for him to know the character of the picture and whether or not it is suitable for his neighborhood. An admirable provision! *The Christian Century* recommends that its readers write to their senators at once and to the committee on interstate commerce in support of this bill."

The effect of these editorials will be far reaching, for *The Christian Century* has not only a wide circulation but a great influence.

The time when such beneficial legislation could be put through has never been as favorable. Whatever efforts you may exert now will be twice as effective as they could be at any other time. So do not lose this wonderful opportunity!

RCA PHOTOPHONE AGAIN TO THE FRONT!

At the Detroit Convention, Mr. E. O. Heyl, general sales manager, of RCA Photophone, made an announcement effecting the following reductions: For the Special Size Equipment, the service charge has been reduced from \$32.50 a month to \$25.00. The seating capacity limit for this equipment is at the same time increased from 500 to 600 seats.

In addition to the service charge reduction for this equipment, the exhibitor is allowed to pay for it in three years instead of in two, as was the case heretofore, and to spread the service charges of \$25 a month, \$600.00 in all, to three years. In other words, though the exhibitor is compelled to contract for service for two years, at \$25 a month in accordance with the new rate, he is allowed to spread the payment of this charge to three years, of about \$20 a month.

The weekly charge for the purchase of this size equipment is \$17.40 a week, for three years.

Corresponding reductions were made in the other types of equipment.

HARRISON'S REPORTS feels happy at the fact that four years ago it recommended to the exhibitors to install an RCA Photophone. Though the Western Electric instrument is equally good and durable, it falls short in one respect—in its loud speakers; it uses horn loud speakers instead of dynamic cone reproducers. And the tone quality of the dynamic cone reproducers give at least forty per cent better tone quality. If Western Electric should discard the horn and meet the terms of the RCA Photophone, there is no reason why you should not install a Western Electric instrument.

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No. 13

ANOTHER MEANINGLESS GESTURE

According to a recent statement printed in the trade papers, Mr. Will H. Hays is going to poll the entire country in an effort to ascertain what the tastes of the picture-going public are, so that, with such information on hand, the producers may shape their production policy accordingly.

"Instead of leveling entertainment to a fixed denominator," part of the statement read, "the industry is stepping up its entertainment standards to meet the needs of every element of the potential picture audience." The statement then gives details of how the poll will be conducted, and what it will attempt to find out from the persons polled.

To those who are unfamiliar with the production system at Hollywood, this poll will appear as a worthy effort; but to those who are familiar with it, it will appear as one more useless gesture, the effect of which will be no different from the effect of other similar gestures.

For your benefit, I am going to discuss this move with the view of proving to you that it can have no practical results, and that the only effect that it will have will be once more to fool the American public by making it believe that a serious effort is being made to improve the quality of moving pictures.

Let me first remind you that, so far as knowing what the public wants is concerned, there is a film company that ought to have a thorough knowledge of it—Paramount, by reason of the fact that it carried on an investigation with that end in view. From the day it was founded and for several years afterwards, it kept on sending blanks to exhibitors with the shipment of every feature, requesting them to note on it how that particular picture was received by the public and to mail such blanks to the Home Office. The exhibitors were given to understand that, by going to the trouble of filling in the blanks and of mailing them to Paramount, they were helping it to know what the tastes of the public were, thus enabling it to produce pictures that appealed to such tastes mostly, a move from which the exhibitors themselves would benefit. There must be hundreds of thousands of such blanks in its files.

What were the practical results? None! Today Paramount is making poorer pictures.

Why doesn't Mr. Hays go over those files to get the information he wants?

There must be something wrong with a system that seeks, after so many years of producing pictures for the public, to ascertain what the public wants.

Suppose Mr. Hays does obtain valuable information from this poll! Will those who make the pictures pay any attention to his findings? If he were to tell us that they will, then we can form no other opinion than that he either does not know the conditions that prevail in Hollywood or that this poll is, as said, merely a gesture, intended for public consumption,—to lull the public into the belief that a serious effort is being made to improve the quality of the moving pictures. It is just as possible to break through the system at Hollywood as it was in the old days for hostile armies to break through the Chinese Wall. Hollywood is a clique; it is self-subsisting; it accepts no thought nourishment from the outside world and has grown morbid. Those who are at the head of the clique shun all constructive ideas, all attempts to inject into it virility, for the simple reason that they fear lest they lose their jobs. I know of an author who sealed his doom when he made a picture, an excellent picture, that cost the company one-fourth as much as it would have cost it had any other author-producer made it; they don't want low-cost pictures there. I know of another author who worked himself out of a job when he refused to work on a story because he thought that it was hopeless. A famous novelist called on me once and told me that

he could not get near the heads of the studios and that the closest he could get to anyone was stenographers. When you talk to the Hollywood fellows about ethics in pictures, about clean stories, they laugh at you. Volumes could be filled with the stupidity, ignorance, absence of feeling, and of other "virtues" that adorn some of those in Hollywood who hold the life of productions in the palm of their hands.

Can a million national polls help a company make the kind of pictures the public wants when the right to select the stories is passed by the studio head to his mistress, as is the case with one particular company?

Let no one of you think that I am indicting every one in Hollywood; there are many good, intelligent, honest, capable persons there, but they have as much chance of doing what they think is right than for you to fly to the moon.

Some of you may be horrified at the boldness of these statements; you may even say to yourself that it is wrong for me to put them into print, even though true, because the enemies of the industry will use them against it. But let me tell you this, that the greatest enemies of the industry lie, not outside, but inside its confines; and that the only way for it to progress is to destroy such enemies. The Hollywood system is rotten to the core and the only thing that will cure it is an operation.

Polling the public so as to ascertain what it wants in the way of entertainment is, as I have been told by a successful playwright, an old gag; it is insincere. What the public wants is honest entertainment. This it is not getting. And until it gets it, no amount of gesturing will bring it into the theatres. Hollywood needs an honest administration more than it needs information as to what the public wants. This it has not; and it cannot get.

Not until production of pictures is taken out of Hollywood will there be an improvement in the moral as well as the entertaining qualities of the pictures.

THE M. P. T. O. A. CONVENTION AT WASHINGTON

It is too bad that a nice young man like M. A. Lightman should have allowed himself to be used as a smoke screen behind which the Hays forces may hide to carry on their political manipulations. I am sorry that he cannot read their thoughts, for I am sure that if he could read them he would not allow himself so to be used.

How can an independent exhibitor believe that an organization that consists of affiliated as well as independent exhibitors be of any benefit to the independent exhibitors when the affiliated exhibitors balk at the mere suggestion of measures intended to improve the condition of the independent exhibitors when at the same time such measures hurt the interests of the affiliated? This happened at the convention in Washington, when David Barist introduced his famous resolution against the MGM sales policy. Just read the resolution and you will understand why the producer side balked:

"WHEREAS, Metro-Goldwyn-Mayer, through its sales manager, Felix Feist, at a protest meeting held in New York on September, 1st, 1931, against its 25%-30%-35% sales policy, assured the exhibitors represented there that the said policy was a national one and the only sales plan to be employed by MGM for the season 1931-32; and

"WHEREAS, This convention has knowledge that Metro-Goldwyn-Mayer has not adhered to its announced policy of 25%-30%-35%, selling its pictures in certain territories at 25% straight and in other territories at flat rentals aggregating less than 25%; and

"WHEREAS, hundreds of exhibitors throughout the nation were induced to sign Metro contracts on a 25%-30%-35%

(Continued on last page)

"Dancers in the Dark" with Miriam Hopkins and Jack Oakie

(Paramount, Mar. 11; running time, 71 min.)

This is a demoralizing picture, set in sordid surroundings. Most of the characters are unsympathetic, especially the one Jack Oakie depicts. The picture is depressing, for Miriam Hopkins is constantly being pursued by men who desire her. The commission of a murder, with robbery as the motive, is implied. The most unpleasant part of the picture is where Jack Oakie attempts to make love to Miriam Hopkins, knowing that she was in love with William Collier, Jr., by whom she was loved. The talk at times is suggestive and dirty:—

Jack Oakie is the band leader in a dance palace. Miriam Hopkins is one of the entertainers. She is in love with William Collier, Jr., a saxophone player in Oakie's band and promises to marry him. Oakie tries to poison Collier's mind by telling him of Miriam Hopkin's past, but Collier refuses to listen to him. Oakie schemes to have Collier discharged from the band and induces him to accept an out-of-town job. Miriam Hopkins is wise to his purpose. When Collier is gone she goes out with Oakie and when he attempts to make love to her she tells him that she loves only Collier. Oakie is sorry and apologizes and they become good friends. Miriam Hopkins is being pursued by a gangster; she detests this man. Collier returns to the dance palace only to find Oakie making love to Miriam. He denounces them both and refuses to listen to their explanation. The gangster is being sought by the police for a murder. Oakie is shot when he tries to give him away. This brings about the reconciliation of Miriam Hopkins and Collier.

The plot was adapted from the play "Jazz King," by James Creelman. It was directed by David Burton. In the cast are Eugene Pallette, Walter Hiers, George Raft, Maurice Black and others.

Not suitable for children or for Sunday showing. (Not a substitution).

"Carnival Boat" with Bill Boyd

(RKO Pathe, Mar. 19; running time, 61 min.)

A good melodrama. All the action takes place in a lumber camp and it is not only exciting but informative, for the whole working of the camp is shown. One is held in tense suspense from beginning to end. Several of the situations are exceedingly thrilling; for instance, one situation in which the hero's father drives a train with a load of lumber down a steep incline, not knowing that the air brake was out of order. Another thrilling situation is towards the end where it is shown that the hero is nearly killed by his jealous pal. It is virile, a he-man sort of entertainment, with good comedy situations:—

The hero's father looks forward to the day when his son will take his place as supervisor of the lumber camp. The hero is fond of his father but does not like him to interfere in his affairs, as, for instance, his father's objection to the men of the camp visiting the touring carnival boat. The hero is in love with the heroine, an entertainer on the boat, and she accepts his proposal of marriage. The hero, by his daring, saves his father from death from a speeding train belonging to the camp. The heroine pays the father a visit and he pleads with her to give the hero up. She leaves and the hero quarrels with his father and prepares to leave camp to join the heroine. But he is prevented from doing so when the logs get clogged, a fact which meant trouble. He and his pal risk their lives to dynamite part of the dam so as to secure easy passage for the logs. His pal attempts to kill him, but the hero saves himself and his pal and, once on shore, beats him. The hero and the heroine are united, with his father's consent.

The plot was adapted from a story by Marion Jackson and Don Ryan. It was directed by Albert Rogell. In the cast are Ginger Rogers, Fred Kohler, Hobart Bosworth, Edgar Kennedy and others.

Suitable for children and for Sunday showing. (Not a substitution).

"Law of the West" with Bob Steele

(Sono Art, Mar. 20; running time, 55 min.)

An excellent Western. It is filled with fast action and exceptionally good horseback riding. In addition it has human interest. The hero is a very sympathetic character, winning the respect of the audience, first, by refusing to join his "father" in cattle rustling, and then by controlling his temper when his "father" mistreats him. There is a pleasant love affair between the hero and the heroine. The end is especially exciting; it holds one in tense suspense:—

The villain, a cattle rustler, out of revenge kidnaps the

prosecutor's baby. He raises the boy, (hero) making him believe he is his father. He mistreats him. The only one who knows the hero's identity is the heroine's father, but the villain's threats prevents him from telling the truth. The villain is just waiting for the day when he can really revenge himself by pitting the hero against his real father. The hero attempts to leave the country with the heroine but he is prevented from doing so by the villain's cunning. Instead, the villain's schemes work out so that the hero's father is brought face to face with his son. But the hero learns in time who his real father is. The villain is eventually killed and the hero is brought together with his parents. He and the heroine are united.

The plot was adapted from a story by Robert N. Bradbury. It was directed by Robert N. Bradbury. In the cast are Nancy Drexel, Ed Brady, Hank Bell, Charles West, and others.

Suitable for children and for Sunday showing. (Not a substitution).

"My Wife's Family"

(B. I. P., April 1; running time, 61 min.)

A good comedy. It is fast-moving and at times hilarious. One of the funniest situations is where the heroine's father is told to varnish the legs of the piano. Thinking that the man was referring to his wife, and not knowing he was referring to the piano, he attempts to varnish his wife's legs. This causes him a lot of trouble and pain after his wife gets through with him. Other situations are equally funny, as for instance those in which the hero and his wife misunderstand each other and are nearly parted by the heroine's mother. Another funny situation is towards the end when the heroine's father cows his wife into submission by threatening to beat her. There are many hearty laughs in the picture, even though the story is silly:—

The hero and the heroine are happily married. The trouble begins when the heroine receives a wire that her mother, father and sister are going to pay them a visit. The heroine's mother is an overbearing, meddling, fussy woman and she makes things unbearable for the hero. She tries to make the heroine believe that the hero is untrue to her. The heroine's brother is secretly married to the servant girl and they have a baby, about which no one knows. When the heroine finds the baby she believes the worst of the hero. They almost part but everything is eventually cleared up and peace again reigns when the heroine's family leave.

It was directed by Monty Banks. In the cast are Gene Gerrard, Muriel Angelus, Amy Veness, Charles Paton, and Dodo Watts. The talk is clear.

Because of some suggestive talk, it is unsuitable for children or for Sunday showing.

"Border Devils" with Harry Carey

(Artclass, April 4; running time, 63 min.)

A good western. The story is a little complicated but it holds the interest. The first half is somewhat slow, but it picks up speed in the last half, which is filled with action and suspense. There is a touch of mystery, too, for it is not until the very end that the identity of the leader of the gang is shown. One exciting situation is where the hero pretends that he wants to join the villain's gang. The most exciting situation, however, is towards the end, where the hero is shown capturing the leader of the gang:—

The hero and his pal stop at a cabin to refresh themselves. The water is drugged and they fall unconscious. The pal is murdered by some one and the blame falls on the hero. He is jailed. His best friend who has faith in his innocence, brings tools to the prison and he escapes. His friend is to follow him to a certain spot where they are to investigate a band of outlaws. The hero's friend is killed by the outlaws and when the hero comes upon his body he decides to take his friend's place and in that way discover the murderers. He goes to the heroine's ranch where his friend was supposed to have gone. The head of the Border Patrol suspects he is not the man who was supposed to come to the ranch. The hero's only friend is one of the hands at the ranch. The heroine falls in love with the hero and is shocked to learn he has a "wife." The whole thing is cleared up when the hero proves his innocence of the murder he was accused of; also the fact that the head of the Border Patrol was the leader of the gang of outlaws. Their troubles are settled and the hero and the heroine are united.

The plot was adapted from a story by Murray Leinster. It was directed by William Nigh. In the cast are Kathleen Collins, Niles Wech, Olive Fuller Golden, George F. Hayes, and others. The talk is clear.

Suitable for children and for Sundays where Westerns are shown on such days.

"Hotel Continental" with Peggy Shannon (*Tiffany*, Feb. 21; running time, 67 min.)

A good drama. It holds one in suspense to the very end. All the action takes place in a hotel, and centers around the hero's attempt to find money he had embezzled and hidden in the hotel five years previously. It is exciting throughout, especially in the situation in which the heroine's accomplices attempt to take the money from the hero. There is not much sympathy felt for either the hero or the heroine because they are both crooks, but towards the end each shows himself to be noble:—

A famous hotel is crowded with people, it being its last night, for the following day it is to be demolished. The hero, just out of prison, registers at the hotel. His one desire is to find money he had hidden there five years previously. But he is not the only one interested in the money; the heroine and her accomplices, crooks, are there watching for him. Detectives are there, too, watching the hero's every move. The heroine, through a ruse, becomes friendly with the hero. He takes her into his confidence and tells her he will marry her and they will live in ease for the rest of their lives. She believes him and does not want to double-cross him with her pals. But they force her to do so, and she gives the signal when the hero digs out the money. Her pals come down to the room and take it from the hero. He hates the heroine when he finds out her part in the scheme. The heroine regrets it and at the point of a gun takes the money away from her pals. She is shot and wounded, but is able to get back to the hero with the money. When he sees that she is wounded he gives up all thought of leaving; he calls for a doctor and for the detective, having decided to give up the money.

The plot was adapted from a story by F. Hugh Herbert and Paul Perez. It was directed by Christy Cabanne. In the cast are Theodore VonEltz, Alan Mowbray, J. Farrell MacDonald, Rockcliffe Fellowes, and others.

Not suitable for children or for Sunday showing. (Not a substitution).

"Polly of the Circus" with Marion Davies and Clark Gable (*MGM.*, Feb. 27; running time, 69 min.)

A slow-moving, hackneyed and dull comedy-drama, barely holding one's attention. In addition, it is offensive, and will be resented not only by the Protestant ministry but by all churches. In one situation where the hero gives the bible to the heroine she remarks that she will read the "hot" parts. At another time when she is talking to him she says that if he were married his wife would have to sleep in the wood-sled during Lent. At different times she complains bitterly about the fact that the hero is so attached to the church. Another situation that may be resented is where the heroine is shown going to the minister's (hero's) room in her night-clothes, and although the situation is harmless it is undignified. The few entertaining moments are those in which some clever trapeze work is done:—

The heroine, a trapeze performer in a circus, falls to the ground when she misses a difficult jump. The hero, minister of the town's church, has her taken to his home. She is forced to stay there two months. During that time they become friends and the night before she is to leave they confess their love to each other. Despite the objection of his uncle, a bishop, they marry. He loses his post as minister of the church and is forced to seek employment outside of the church. He is not very successful. The heroine calls on his uncle and begs him to do something for the hero. He refuses, and the heroine tells him she will leave the hero so as not to interfere with his career. She goes back to the circus, letting the hero believe there is another man. But the bishop repents for having misjudged her and tells the hero the truth. They both rush to the circus in time to prevent the heroine from killing herself.

The plot was adapted from the play by Margaret Mayo. It was directed by Alfred Santell. In the cast are C. Aubrey Smith, Raymond Hatton, David Landau, and others. The treatment of the plot and its direction do not do justice to Miss Davies' acting ability.

Not suitable for children or for Sunday showing. (Not a substitution).

"Play Girl" with Loretta Young and Winnie Lightner (*Warner Bros.*, March 12; running time, 60 min.)

A fair picture, with a bad moral, for it advocates more or less gambling. For instance, in two situations the heroine, who despised gambling, is shown betting on a horse. She did this because she needed money and both times she is

shown winning. The hero is an unsympathetic character for it is shown that he married the heroine without telling her his real profession, that of a gambler, making her think he had a good position. Again he is shown deserting the heroine when he knew she was to become a mother. There is much suggestive and dirty talk throughout the picture. The picture may be described as an unsuccessful second edition of "Bad Girl." It is in poor taste:—

The heroine, a salesgirl, determines not to marry but instead to make a career for herself. But when she meets the hero, he sweeps her off her feet and after a short courtship they marry. She thinks he has an excellent position and is disillusioned when she learns he is a gambler by profession. She tells him she will leave him unless he stops gambling. He promises her he will but he cannot refrain from gambling. He is happy when she tells him she is going to have a baby. He gets a position and they start a joint savings account. She is heartbroken when she finds out he had taken ninety dollars out of the account. She orders him to leave. He does and later she is heartbroken when she finds that he had bought a baby carriage for the money. He does not return and she is left to make a living for herself. She is destitute and although she despises gambling she puts her last Fifty dollars on a horse to win. A friend of her husband's tries to do her out of the money. She weeps and the hero, who had come to the same betting place, sees her. She faints and he rushes her to a hospital. The baby is born and the hero and the heroine are reconciled, never to part again.

The plot was adapted from a story by Maurine Watkins. It was directed by Ray Enright. In the cast are Norman Foster, Guy Kibbee, James Ellison, Dorothy Burgess and others.

Not suitable for children or for Sunday showing.

Substitution Facts: In the contract 377 is listed as "Big Hearted Bertha," by Leona Wilkins. Since "Play Girl" has been adapted from a story by Maurine Watkins, it is a story substitution and you are not obligated to accept it.

"Ghost City" with Bill Cody and Andy Shuford (*Monogram*, Mar. 15; running time, 60 min.)

An entertaining Western. It has action and suspense. Most of the excitement is caused by the hero's defiance of the villain and his threats to print in his newspaper the truth about the villain. There is human interest and sympathy felt for the hero when the heroine believes his shooting of one of the villain's men was only his desire to show off:—

The hero edits a newspaper. The villain threatens him and orders him to leave town, but the hero refuses telling the villain he will print all he knows about him. He takes the villain's step-son in his employ for the boy was being mistreated by the villain. They set up shop in the heroine's store. The hero, in self defense, is forced to kill one of the villain's men. This angers the heroine who hated bloodshed. She leaves the town. Gold is found in a claim owned by the heroine. The hero risks his life in order to get her claim papers from the villain. He finally succeeds. By this time the heroine realizes how she had misjudged the hero and they are united.

The plot was adapted from a story by Harry Fraser and G. A. Durham. It was directed by Harry Fraser. In the cast are Helen Foster, Walter Miller, Kate Campbell and others.

Suitable for children and for Sunday showing where Westerns are shown on such day.

TALKING ABOUT KEEPING PROMISES!

For two years the Fox Home office has promised its sales forces a bonus of \$70,000 each year if they should exert their best efforts to increase the sales; for two years the sales forces worked hard and brought results, but for two years the Home Office failed to keep its promises. The result has been that the morale of the men in the field is shot to pieces.

We know, of course, that the Fox Film Corporation is not in a position to offer bonuses in these days. But why do the Home Office executives make such promises? Would it not have been better if the condition of the company were explained to the men and their help for the increase of sales asked?

The Fox sales forces are entitled to the bonuses promised them for two consecutive years. If they do not get them, the sane men in the industry will feel that a great injustice has been done to them.

HARRISON'S REPORTS will watch closely to see what the Fox Home Office will do in this matter.

basis on assurances by Metro that such policy was fixed national one; therefore, be it

"RESOLVED, That this convention call upon Metro-Goldwyn-Mayer to correct this injustice by refunding to those exhibitors who have been so overcharged the difference between the price they paid as a result of these representations and the price charged elsewhere and to rewright the remainder of the contracts so as to bring them in line with the prices and percentage rates in effect elsewhere in similar spots and territories."

And it happened also at the Ohio exhibitors convention in Columbus; when the Cleveland exhibitors, feeling that their resolution on "Protection" would be out-voted by the circuits, obtained telegraphic proxies and passed it by an overwhelming majority, the circuit men said: "What is the use of belonging to this organization and pay our good money to it when it works against us?"

Oil and water cannot mix!

Incidentally, let me give you some inside information about the sensational facts that prompted Mr. Barrist to introduce his resolution at the Washington convention: In St. Louis, MGM sold their pictures to some accounts for 17½%; it sold "Emma" at \$50 guarantee and a "split" over \$600, with a \$3 score charge for a three-day engagement. In one particular case, the guarantee for this picture was only \$30, even though the point of division was \$600. In still another case, the guarantee was \$100 and the "split" point \$1,400; and in still another, \$65 guarantee and a split over \$900. In one case forty pictures were sold at an average of \$22.50 though the theatre has 1500 seats. In the Chicago territory, it was learned, no percentage is played.

This ought to prove interesting news to you all.

I have been informed that the Continuing Committee has been asked to investigate these charges and if it finds them true to formulate some kind of action against MGM based on its statement that its 25-30-35% policy was national.

IF FOX SHOULD PAY CLOSER ATTENTION TO THE QUALITY OF PICTURES THAN TO PROFITS FROM POSTERS!

The Fox Film Corporation has sent to many exhibitors a letter demanding the return of posters and of other accessories in their possession after the pictures have been shown in their theatres; it reminds them of the fact that these are not sold but leased, and that they are copyrighted. In the event they refuse to comply with its request, the Fox company threatens to invoke the provisions of the copyright law to protect its rights.

Instead of making threats, the Fox Film Corporation should be very nice to the exhibitors; it will need their good will now more than ever, for not only has its product for 1931-32 been of ordinary quality, but the indications are that during the 1932-33 season it will be worse if we are to judge by the smut and filth they have started putting into their pictures lately. For instance, "She Wanted a Millionaire"; it was analyzed in the February 27 issue, under the heading, "Quo Vadis?" Another case is that of "After Tomorrow": somewhere about the middle of the picture the heroine offers herself to the hero and the hero refuses to accept her offer, giving her a lecture instead. Small town exhibitors will not be able to show it. As a result the Fox Film Corporation will lose more money from it than it would make out of the posters of a dozen pictures if it should succeed in frightening the exhibitors into returning the posters and the other accessories instead of selling them to the poster exchanges.

AN AUDACIOUS REQUEST

It is, I believe, known to every one of you that last month the MGM exchanges sent out letters asking their exhibitor customers to permit them to increase their film rentals at least by twenty-five per cent on all pictures, features as well as short subjects, they had under contract.

"My attention has been called to the fact," said the circular, "that the rentals at which we sold you our 1931-32 features and shorts are approximately twenty-five per cent less than the original quota we had set against your theatre at the beginning of the selling season."

"In consideration of this condition, * * * I ask your co-operation to allow us to increase your rentals * * * this increase to apply to all unplayed product. * * *

"It is very important that I get your co-operation on this promptly."

Last week I told you that this and other actions on the part of the MGM sales forces denote but one thing, that the

MGM organization is hard-pressed for money, and that the only way for it to get it is to use high-pressure sales tactics on its customers.

Since the effect of this letter was the exact opposite of what was intended in that many exhibitors have written to the exchanges and told them that, instead of an increase, they must have a substantial decrease of their rentals, and since their high-pressure sales tactics have estranged hundreds of theatres throughout the country, making MGM lose from such theatres what it may have gained from those theatres that accepted their crushing terms, there is no other way for the MGM organization by which it can improve matters than by reducing the overhead expense on each picture.

I have been informed that an effort has been made to cut down the overhead, but that these efforts have proved abortive in that the responsibility for the cutting down of the high salaries was entrusted to men who had been receiving high salaries themselves; they were unwilling to approve reductions because they had to start with their own salaries.

An effort at economies, if it was intended to be sincere, should have started from the top and reached the bottom. For instance, the first one who should have reduced his salary should have been Louis B. Mayer. Mr. Mayer receives, as I understand, \$8,000 a week; he could get along very well with three thousand a week. The second should have been Irving Thalberg; I understand he is receiving \$6,500 a week; he can get along very well with \$3,000 a week. Harry Rapf should get along with \$1,000 instead of \$4,000, the amount he is supposed to be getting now. There are other studio executives who should reduce their salaries by 65%; they should realize that we are not living in 1928 or 1929—this is 1932.

In addition to salary reductions, there should be a sincere effort to eliminate waste, not only in the actual making of the pictures, but also in the buying of the stories. I have been informed reliably that negatives that have cost MGM hundreds of thousands of dollars are rotting in the vaults and stories for which highest prices have been paid are gathering dust on the scenario department's shelves.

The MGM executives should realize that there are more than ten million workers idle and that the theatres cannot, in consequence, take in enough money to satisfy their high film rental appetites. If they should not realize it, it will be just too bad. Let them have a look around them if they want to learn a lesson. The same kind of fate will not be long in coming.

TRYING TO SUGAR COAT THE PILL FOR THE CIRCUITS

Part of a circular sent by some MGM exchanges to the exhibitors at large reads as follows:

"Due to the fact that quite a few of our accounts have fallen behind in their payments of film bills, and have forwarded us bad checks, etc., we find it necessary to take certain precautions for our own protection. We therefore ask you to please refrain from asking us to make special arrangements for payment of films, as we cannot do one thing for one exhibitor and refuse another the same courtesy."

"Consequently, in the future, when you play any of our pictures on percentage, it will be necessary at the end of the engagement to give either a check or in cash, our share of what is coming to us to the checker, who is covering the engagement. In the event we do not check your theatre, you are to mail us a check the same night, and a statement of our share. * * *

You know, of course, that independent exhibitors are not given the courtesies referred to in this circular. Consequently, the reference about "falling behind in payments" and "bad checks" cannot mean other than the producer-controlled theatres.

I have been informed, in fact, that one of the big companies had to deposit with MGM \$200,000 to guarantee the prompt payment of the bills; and that one of the other big companies is from four to eight weeks behind in its payments, from percentage as well as from straight rentals.

It is manifest that the circular was sent to all exhibitors, affiliated as well as unaffiliated, out of a desire to avoid hurting the feelings of the affiliated exhibitors by telling them candidly that they must pay their bills promptly; by pretending that this is to be a general rule of the company MGM will put over what it had originally in mind graciously.

Why doesn't the Copyright Protection Bureau get busy in these cases?

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Honourable Mr. Wong—First Natl. (See "The Hatchet Man")	27
Impatient Maiden—Universal (80 min.)	43
In Line of Duty—Monogram (64 min.)	27
Keepers of Youth—Brit. Int. (74 min.)	47
Ladies of the Jury—RKO (63 min.)	38
Lady With a Past—RKO Pathe (69 min.)	30
Land of Wanted Men—Monogram (57 min.)	34
Law and Order—Universal (70 min.)	39
Letters of Fire—First Natl. (See "Five Star Final")	150
Lost Lady—First Natl. (See "Safe in Hell")	207
Lost Squadron, The—Radio (79 min.)	38
Lovers Courageous—MGM (77 min.)	35
Man Who Played God, The—Warner (79 min.)	30
Murders in the Rue Morgue—Universal (58 min.)	30
Office Girl—RKO (82 min.)	46
One Man Law—Columbia (60 min.)	34
Passionate Plumber, The—MGM (73 min.)	46
Pleasure—First Div. (52 min.)	43
Prestige—RKO Pathe (71 min.)	26
Sally of the Subway—Action Pict. (59 min.)	38
Shanghai Express—Paramount (84 min.)	34
She Wanted a Millionaire—Fox (73 min.)	35
Silent Witness, The—Fox (76 min.)	26
Sky Devils—United Artists (87 min.)	42
Strangers in Love—Paramount (67 min.)	42
Three Wise Girls—Columbia (68 min.)	27
Texas Gun Fighter—Tiffany (60 min.)	34
Two Fisted Justice—First Div. (57 min.)	34
Wayward—Paramount (72 min.)	31
Whistlin' Dan—Tiffany (61 min.)	46
Wiser Sex, The—Paramount (72½ min.)	47
Young Bride—RKO Pathe (76 min.)	46

RELEASE SCHEDULE FOR FEATURES

B. I. P. America, Inc.

(630 Ninth Ave., New York, N. Y.)

Bridegroom For Two—Gene Gerrard-M. Angelus.	Jan. 15
Trapped in a Submarine	Jan. 15
The Flying Fool	Feb. 1
Fascination	Apr. 1
The Shadow Between—C. Tearle-K. O'Regan.	Apr. 1
Mv Wife's Family—G. Gerrard-M. Angelus.	Apr. 15
Why Saps Leave Home	Apr. 15
The Gables Mystery	Apr. 25
Carmen	May 1

Columbia Features

(729 Seventh Ave., New York, N. Y.)

2504 Fighting Fool—Tim McCoy (5457 ft.)	Jan. 20
2019 The Menace—Moorhead-Warner	Jan. 25
2406 One Man Law—Buck Jones (5742 ft.)	Feb. 3
2026 Final Edition—Clark O'Brien	Feb. 12
2505 Texas Cyclone—Tim McCoy (5444 ft.)	Feb. 24
2005 Behind the Mask (In the Secret Service)	Feb. 25
2407 (2408) South of the Rio Grande—Jones	Mar. 5
2022 The Big Timer—Ben Lyon	Mar. 10
2011 Love Affair—Mackaill-Bogart	Mar. 17
2004 Shopworn—Barbara Stanwyck	Mar. 25
2506 Daring Danger—Tim McCoy	Mar. 30
2408 (2407) High Speed—Jones (5681 ft.) (reset)	Apr. 2

First National Features

(321 West 44th St., New York, N. Y.)

652 Alias The Doctor—Richard Barthelmess	Mar. 26
663 It's Tough To Be Famous—Fairbanks, Jr.	Apr. 2
655 Famous Ferguson Case (Blue Moon Murder Mystery)—Joan Blondell	May 7
690 The Rich Are Always With Us—Chatterton	May 21

Fox Features

(444 W. 56th St., New York, N. Y.)

310 Cheaters at Play (In Her Arms)—Meighan	Feb. 14
319 She Wanted a Millionaire—Bennett-Tracy	Feb. 21
339 The Gay Caballero (Royal Road to Romance)—O'Brien-Montenegro	Feb. 28
313 Business and Pleasure (The Plutocrat)—Will Rogers (reset)	Mar. 6
318 After Tomorrow (While Paris Sleeps)—Farrell-Nixon (reset)	Mar. 13
305 Disorderly Conduct—Tracy-Eilers (reset)	Mar. 20
335 The Devil's Lottery (Rogue's Gallery) (re)	Mar. 27
334 Careless Lady (Widow's Might) (Honeymoon)—Bennett-Boles (reset)	Apr. 3
336 Amateur Daddy (Scotch Valley) (Sugar Daddies)—Baxter-Nixon (reset)	Apr. 17
315 Young America—Tracy-Bellamy	Apr. 17
No Release Set For	Apr. 24
330 Woman In Room 13 (Some Girls Are Dangerous)—Landi-Bellamy	May 1
337 Trial of Vivian Ware (Heir to the Hoorah)—Bennett-Dinehart	May 8
341 Man About Town (Sink or Swim)—Warner Baxter	May 15
329 While Paris Sleeps (Lipstick)—Rel. date postponed	

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

244 Freaks (Marquee No. 1)—Ford-Hyams (r.)	Feb. 20
209 Polly of the Circus—Davies-Gable	Feb. 27
232 Arsene Lupin—John and Lionel Barrymore	Mar. 5
No release set for	Mar. 12
No release set for	Mar. 19
216 Are You Listening?—Wm. Haines (reset)	Mar. 26
245 Tarzan, The Ape Man (Marquee No. 2) (re)	Apr. 2
224 The Truth Game—Robert Montgomery	Apr. 9
204 Limpy (Cosmopolitan No. 2)—Jackie Cooper	Apr. 16
246 The Wet Parade (Marquee No. 3)—Rel. date post.	

Paramount Features

(Paramount Building, New York, N. Y.)

3132 No One Man—Lombard-Lukas-Cortez	Jan. 30
3133 Tomorrow and Tomorrow—Chatterton	Feb. 5
3134 Shanghai Express—Dietrich-Brook	Feb. 12
3135 Wayward—Carroll-Arlen (6949 ft.)	Feb. 19
3131 Broken Lullaby (The Man I Killed)	Feb. 26
3136 Strangers In Love (Intimate)—March	Mar. 4
3138 Dancers in the Dark—Hopkins-Oakie	Mar. 11
3137 The Wiser Sex—Colbert-Tashman-Boyd	Mar. 18
3139 One Hour With You—Chevalier	Mar. 25
3140 The Broken Wing—Velez-Carrillo	Mar. 25
3141 The Miracle Man—Morris-Sidney	Apr. 1
3142 This Is the Night—Damita-Ruggles	Apr. 8
Sensation—Colbert-Lowe-Erwin	Apr. 15
The World and the Flesh—Bancroft	Apr. 22
Sky Bride—Arlen-Oakie	Apr. 29

RKO Features

(1560 Broadway, New York, N. Y.)

2107	Peach O'Reno—Wheeler-Woolsey-Lee	Jan. 1
2119	Men of Chance—Astor-Cortez-Halliday	Jan. 8
2108	Girl of the Rio—DelRio-Carrillo	Jan. 22
2121	Ladies of the Jury—Edna May Oliver	Feb. 5
2122	A Woman Commands—Negri-Warner	Feb. 12
2104	Lost Squadron (Marcheta)—Richard Dix	Mar. 12
2109	Girl Crazy—Wheeler and Woolsey	Mar. 25
2140	The Office Girl—All star special	Apr. 8
2114	Symphony of Six Million—Dunn-Cortez	Apr. 15
2126	Road House Murder—Linden-Jordan	May 6
2111	State's Attorney—Barrymore-Esmond	May 20

RKO Pathe

(35 West 45th St., New York, N. Y.)

2112	Prestige—Ann Harding-Adolphe Menjou	Feb. 12
2102	Lady With a Past—Constance Bennett	Feb. 19
2143	Carnival Boat—Boyd-Rogers	Mar. 19
2204	Saddle Buster—Tom Keene	Mar. 19
2124	Young Bride—Helen Twelvetrees	Apr. 8

Sono Art-World Wide Features

(Paramount Building, New York, N. Y.)

8210	South of Sante Fe—Bob Steele	Jan. 8
8071	University of Southern California—Notre Dame Football Game	Jan. 17
8085	Cannonball Express—Moore-Lease	Feb. 7
8218	Law of the West—Bob Steele	Mar. 20

Tiffany Features with Exhibition Values

(Distributed by Sono Art-World Wide, Paramount Building, New York, N. Y.)

8148A	Hotel Continental—(re.)	Feb. 21	\$800,000
8223	Texas Gun Fighter	Feb. 21	625,000
8224	Whistlin' Dan—Ken Maynard	Mar. 20	625,000
8150A	Lena Rivers (Luxury Girls)	Mar. 28	800,000

United Artists Features

(729 Seventh Ave., New York, N. Y.)

Palmy Days	Eddie Cantor	Oct. 3
The Unholy Garden	Ronald Colman	Oct. 10
Age For Love	Billy Dove	Oct. 17
Corsair	Chester Morris	Nov. 28
Tonight or Never	Gloria Swanson	Dec. 12
Around the World in 80 Minutes	Fairbanks	Dec. 12
Cock of the Air	Dove-Morris	Jan. 23
The Struggle	Skelly-Johann	Feb. 6
The Greeks Had a Word for Them	Ina Claire	Feb. 13
Arrowsmith	Ronald Colman (reset)	Feb. 27
Sky Devils	Tracy-Boyd-Dvorak	Mar. 12
Scarface (The Scar on the Nation)	(reset)	Mar. 26
The Silver Lining	O'Sullivan-Compson	Apr. 16

Universal Features

(730 Fifth Avenue, New York, N. Y.)

A4016	Murders in the Rue Morgue—Lugosi (5453 ft.)	Feb. 21
A4009	Impatient Maiden—Ayres-Clark	Mar. 1
A4011	Steady Company (Oh Promise Me) (Baby-Faced Gangster)—Foster-Clyde (6101 ft.)	Mar. 14
A4019	Cohens and Kellys in Hollywood—Sidney-Murray	Mar. 28
A4053	Stowaway (Tricked)—Wray-Waycoff	Apr. 4
A4023	Hot News (Barbary Coast)—O'Brien	Apr. 10
A4007	Night World (Eagles)—Ayres-Clark	Apr. 24

Warner Bros. Features

(321 West 44th St., New York, N. Y.)

366	Blonde Crazy (Larceny Lane)—Cagney	Nov. 14
360	Under Eighteen (Society Lane)—Marsh	Jan. 2
378	Manhattan Parade—Lightner-Butterworth	Jan. 16
382	Taxi (The Man in the Case)—Cagney	Jan. 23
354	High Pressure—Powell-Brent-Knapp	Jan. 30
363	Man Who Played God—George Arliss	Feb. 20
385	The Expert (The Yankee Kid)—Chic Sale	Mar. 5
377	Play Girl (Big Hearted Bertha)—Young	Mar. 12
355	Heart of New York (Honeymoon Hotel)—Smith-Dale-Sydney	Mar. 26
380	Beauty and the Boss—Marsh (reset)	Apr. 9
390	Crowd Roars—Cagney-Blondell (84 min.)	Apr. 16
369	A Dangerous Brunette—Kay Francis	Apr. 23
359	So Big (Desirable)—Barbara Stanwyck	Apr. 30
375	The Mouthpiece—W. William-S. Fox	May 14

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

7	Duck Hunt—M. Mouse (cartoon)	Jan. 28
6	Sez You—Monkeyshines (9½ min.)	Jan. 30
8	Grocery Boy—M. Mouse (cart.) (7½ min.)	Feb. 13
6	Hollywood Goes Crazy—K. Kat (cart.) (5½m.)	Feb. 13
6	Gall of the North—Buzzell (10½ min.)	Feb. 17
6	Snapshots (Hollywood topics) (9½ min.)	Feb. 17
7	Curiosities Series C231 (travel.) (9½ m.)	Feb. 18
8	Treasure Kunt—Scrappys (cart.) (6½ min.)	Feb. 25
9	Mad Dog—M. Mouse (cartoon) (7 min.)	Mar. 5
7	Snapshots (Hollywood topics)	Mar. 12
7	What a Knight—K. Kat (cartoon)	Mar. 12

Educational—One Reel

2882	Smart Work—Cameo Comedy (10 min.)	Dec. 27
2861	Aladdin's Lamp—Terry Toon (6 min.)	Dec. 27
2862	The Villain's Curse—T. Toon (6 min.)	Jan. 10
2905	Playground of the Mammals—Cannibals of the Deep	Jan. 10
2793	Road to Romance—Rom. Journey (10 min.)	Jan. 17
2883	Anybody's Goat—Cameo com. (10 min.)	Jan. 24
2863	Noah's Outing—T. Toon (6 min.)	Jan. 24
2919	Speedway—Cunningham Sports Rev. (9m.)	Jan. 24
2864	The Spider Talks—T. Toon	Feb. 7
2794	Treasure Isle—Romantic Journey	Feb. 14
2865	Peg Leg Pete—Terry Toon (6 min.)	Feb. 21
2884	Bridge Wives—Cameo comedy	Feb. 21
2911	All Around the Town—Hodge Podge	Feb. 21
2920	Slides and Glides (Thrills and Spills)—Sports Reviews	Feb. 21
2866	Play Ball—T. Toon	Mar. 6
2795	The Lost Race—Romantic journey	Mar. 13
2885	Mother's Holiday—Cameo comedy	Mar. 20
2867	Ye Olde Songs—Terry Toon	Mar. 20
2868	Bull-Ero—Terry Toon	Apr. 3
2796	Mediterranean Blues—Romantic journey	Apr. 17
2869	Radio Girl—Terry-Toon	Apr. 17
2886	Not Yet Titled—Cameo comedy	Apr. 17

Educational—Two Reels

2848	Torchy Turns the Trick—Torchy c. (21 m.)	Feb. 7
2829	That Rascal—Vanity comedy	Feb. 21
2818	Lady, Please—Sennett comedy	Feb. 29
2934	Heavens! My Husband—Clyde special	Mar. 6
2843	Hollywood Luck—Ideal comedy	Mar. 13
2810	Billboard Girl—Sennett Featurette	Mar. 20
2819	The Flirty Sleepwalker—Sennett com.	Mar. 27
2837	It's a Cinch—Mermaid comedy	Mar. 27
2942	War in China—Special	March
2804	Speed in the Gay Nineties—Clyde com.	Apr. 3
2849	Torchy's Nightcap—Torchy comedy	Apr. 3
2830	He's a Honey—Vanity comedy	Apr. 17
2820	Listening In—Sennett comedy	Apr. 24

Fox—One Reel

24	Spreewald Folk (City of the Clouds) (10 m.)	Jan. 17
25	Over the Yukon Trail (In Old Mexico) (9½m.)	Jan. 24
26	The World at Prayer	Jan. 31

Metro-Goldwyn-Mayer—One Reel

F-524	Fire Fire—Flip The Frog (7 min.) (r.)	Jan. 23
T-506	London, City of Tradition—Fitzpatrick Traveltalks (9 min.)	Feb. 6
S-548	Dive In—Sport Champ. (10 min.)	Feb. 13
F-525	The Milkman—Flip the Frog (7 min.)	Feb. 20
T-507	Tropical Ceylon—Fitzpatrick travel	Feb. 27
S-549	Olympic Events—Sport Cham. (10 min.)	Mar. 5
T-508	Colorful Jaipur—Fitzpatrick travel (9m.)	Mar. 10
S-550	Athletic Daze—Sport Champ. (10 min.)	Mar. 26
F-526	What a Life—Flip the Frog	Mar. 26
T-509	Cradles of Creed—Fitzpatrick travel	Apr. 9

Metro-Goldwyn-Mayer—Two Reels

C-455	Sealskins—Pitts-Todd com. (21 min.)	Feb. 6
C-444	Love Pains—Boy Friend com. (reset)	Feb. 13
C-435	Free Eats—Our Gang com. (20 min.)	Feb. 13
C-445	The Knockout—Boy Friend com. (21m.) (reset)	Mar. 5
C-415	Any Old Port—Laurel-Hardy (21 min.)	Mar. 5
C-426	The Nickel Nurser—C. Chase comedy	Mar. 12
C-456	Red Noses—Pitts-Todd com. (21 min.)	Mar. 19
C-436	Spanky—Our Gang com. (20 min.)	Mar. 26
C-416	The Music Box—Laurel-Hardy (30 min.)	Apr. 16
C-427	In Walked Charley—C. Chase (21 min.)	Apr. 23

Paramount—One Reel

A1-33	Screen Souvenirs No. 8—(10½ min.)	Feb. 26
T1-9	Minnie The Moocher—Talkartoon (7½ m)	Feb. 26
P1-7	Paramount Pictorial No. 7	Feb. 26
A1-34	Old Songs For New—Technicolor (10 m)	Mar. 4
SC1-12	Wait Till The Sun Shines Nellie—S. song	Mar. 4
A1-35	The Babbling Book—Burns & Allen (10½ m)	Mar. 11
T1-11	Swim or Sink—Talkartoon (6½ min.)	Mar. 11
A1-22	Old Man Blues—Ethel Merman (10½ m)	Mar. 18
A1-26	Screen Souvenirs No. 9	Mar. 25
T1-12	Crazy Town—Talkartoon (6 ½ min.)	Mar. 25
P1-8	Paramount Pictorial No. 8—(10 min.)	Mar. 25
A1-37	Beyond the Blue Horizon—V. Lopez (5m.)	Apr. 1
SC1-13	Just One More Chance—S. Song (8½m.)	Apr. 1
A1-18	Coffee and Aspirins—Solly Ward 9½m.)	Apr. 8
T1-13	The Dancing Fool—Talkartoon (7m.)	Apr. 8
A1-38	Knowmore College—Rudy Vallee (11m.)	Apr. 15
A1-39	Screen Souvenirs No. 10	Apr. 22
SC1-14	Oh How I Hate to Get Up In the Morning— Screen Song	Apr. 22
A1-40	Switzerland—Lester Allen	Apr. 29
T1-14	A Hunting We Will Go—Talkartoon (7m.)	Apr. 29
P1-9	Paramount Pictorial No. 9	Apr. 29

Paramount—Two Reels

AA1-12	Out of Bounds—Billy House (18½ m.)	Nov. 14
AA1-13	Where East Meets Vest—Smith & Dale	Nov. 28
AA1-14	The Unemployed Ghost—T. Howard (20 min.) r	Dec. 19
AA1-15	Pretty Puppies (Twenty Horses)—Ford Sterling (19 min.) (reset)	Jan. 9
AA1-16	A Put Up Job (Summer Daze) (19m) r.	Jan. 23
AA1-17	The Mysterious Mystery—Burke (19½m)	Feb. 12
AA1-18	The Arabian Shrieks—Smith and Dale (21½ min.)	Mar. 4
AA1-19	All Sealed Up—Al St. John (20 m.)	Mar. 18
AA1-20	The Dunker—Billy House (19 min.)	Apr. 1
AA1-21	Summer Daze—Dane & Arthur (17½m.)	Apr. 15
AA1-22	Twenty Horses—Ford Sterling (19m.)	Apr. 29

RKO—One Reel

2801	Stung—Novelty No. 1 (9½ min.)	Nov. 15
2802	Ether Talks—Novelty No. 2 (10½ min.)	Dec. 12
2705	A Swiss Trick—Tom and Jerry c. (7 min.)	Dec. 19
2803	Double Decoy—Novelty No. 3 (11 min.)	Dec. 26
2706	Rocketeers—Tom and Jerry c. (7 min.)	Jan. 30
2804	Endurance Flight—Nov. No. 4 (10½m) (r.)	Feb. 13
2707	Rabid Hunter—Tom and Jerry cartoon	Feb. 27
2805	Secretary Preferred (The Leading Citizen) Novelty No. 5	Mar. 26
2708	In the Bag—Tom and Jerry cartoon	Mar. 26
2806	Beautiful and Dumb—Nov. No. 6	Apr. 16

RKO—Two Reels

2603	Mickey's Travels—M. McGuire (20 min.)	Feb. 20
2504	When Summons Comes—N. Sparks (18 m.)	Feb. 20
2904	Self Condemned—N. Harris c. (20 min.)	Feb. 27
2405	Never the Twins Shall Meet—Ates (20m)	Feb. 27
2604	Mickey's Holiday—M. McGuire	Mar. 15
2305	A Hurry Call—Chic Sale	Mar. 15
2306	A Slip at the Switch—Chic Sale	Apr. 2

RKO Pathe—One Reel

11	A Romeo Monk—Fables (7 min.)	Feb. 20
8	Pathe Review (magazine) (11 min.)	Feb. 20
8	Door of Asia—Vagabond (7 min.)	Feb. 22
13	Flying Leather—Sportlights (8 min)	Feb. 27
12	Fly-Frolic—Fables (7½ min.)	Mar. 5
14	Bob White—Sportlights (9 min.)	Mar. 12
9	Second Paradise—Vagabond (9 min.)	Mar. 19
9	Pathe Review (magazine) (10½ min.)	Mar. 19
13	Cat's Canary—Fables	Mar. 26
15	Take Your Pick—Sportlights	Mar. 26
10	Pathe Review (magazine)	Apr. 16

RKO Pathe—Two Reels

2364	Bon Voyage—Average Man com. (19 min.)	Feb. 22
2324	Battle Royal—Rufftown com. (17½ min.)	Feb. 29
2315	Rule 'Em and Weep—Masquers	Mar. 7
2335	Dumb Dicks—Benny Rubin (18½ min.)	Mar. 21
2345	Extra Extra—Frank HcHugh (20 min.)	Apr. 4
2375	Blondes by Proxy—Trave. Man. (16½m.)	Apr. 11
2385	Gigolettes—Gay Girl com. (18½ min.)	Apr. 19
2365	Mother In Law's Day—Averageman (20m)	Apr. 25

Universal—One Reel

A4604	Strange As It Seems No. 17	Feb. 22
A4414	Just Pals—Sports Reel (9 min.)	Feb. 22
A4706	All Wet—Oswald cartoon	Feb. 29
A4415	Perfect Control—Sports Reel (8 min.)	Feb. 29
A4416	Fancy Curves—Sports Reel	Mar. 7
A4707	Wins Out—Oswald cartoon	Mar. 14
A4417	Over The Fence—Sports Reel	Mar. 14
A4605	Strange As It Seems No. 18	Mar. 21
A4414	Just Pals—Sports Reel (9 min.)	Feb. 22
A4706	Great Guns (All Wet)—Oswald cartoon	Feb. 29
A4415	Perfect Control—Sports Reel (8 min.)	Feb. 29
A4416	Fancy Curves—Sports Reel (8½ min.)	Mar. 7
A4707	Wins Out—Oswald cartoon (7 min.)	Mar. 14
A4417	Over the Fence—Sports Reel (8½ min.)	Mar. 14
A4605	Strange As It Seems No. 18	Mar. 21
A4708	Beau and Arrows—Oswald cartoon	Mar. 28
A4709	Making Good—Oswald cartoon	Apr. 11
A4418	Running with Paddock—Sports Reel	Apr. 11
A4606	Strange As it Seems No. 19	Apr. 18

Universal—Two Reels

A4115	The Eyes Have It—Summerville (19m.)	Mar. 8
C4335	The Panther At Bay—Det. Lloyd No. 11	Mar. 14
C4336	Heroes of the Law—Det. Lloyd 12 (21m.)	Mar. 21
A4116	Monkey Shines—D. Pollard com. (19½m)	Mar. 23
B4313	Pirates of the Air—Airmail myst. No. 1 (18½ min.)	Mar. 28
B4314	Hovering Death—Airmail myst. 2 (18m)	Apr. 4
A4117	In the Bag—Summerville com. (19½m)	Apr. 5
B4315	A Leap for Life—Airmail myst. No. 3	Apr. 11
B4316	The Fatal Crash—airmail myst. No. 4	Apr. 18
A4118	The Marriage Wow—Bert Roach c. (16m)	Apr. 20
C4332	The Panther's Lair—Det. Lloyd No. 8	Feb. 22
A4414	Robinson Crusoe, Jr.—Hamilton c. (14m)	Feb. 24
C4333	The Fatal Plunge—Det. Lloyd No. 9	Feb. 29
C4334	The Panther's Cunning—Det. Lloyd No. 10	Mar. 7
A4115	The Eyes Have It—Summerville	Mar. 8
C4335	The Panther At Bay—Det. Lloyd No. 11	Mar. 14

Vitaphone—One Reel

6104	Horace Heidt and Californians—(Melody Master) (8 min.)	Jan. 30
1301	Cigars—Cigarettes—Beebe (P. Pot c.)	Feb. 6
5406	Battling Bosko—Looney Tunes	Feb. 6
5506	Sport Slants No. 6 (8 min.)	Feb. 13
5806	Hot Dog—(Juvenile stories) (9 min)	Feb. 20
5607	Freddie the Freshman—(M. Melodies) (7m)	Feb. 20
5707	Oberammergau—Newman travel (9m)	Feb. 20
5306	Ripley No. 6—(Ripley Queerios) (8 m)	Feb. 27
5907	Movie Album—(P. Pot Ser.) (10m)	Mar. 5
5407	Big Hearted Bosko—(Looney Tunes) (7m)	Mar. 5
5507	Sport Slants No. 7 (9 min.)	Mar. 12
5807	Penrod's Bull Pen—(Juvenile stories)	Mar. 19
5608	Crosby, Columbo and Vallee—(M. Mel.)	Mar. 19
5708	Soviet Russia—Newman travel (9 min.)	Mar. 19
6105	It's a Panic—Meroff (Mel. Master) (9m)	Mar. 26
5307	Ripley No. 7 (Ripley Queerios.) (7½m.)	Mar. 26
5508	Sport Slants No. 8	Apr. 2
5408	Bosko's Party—(Looney Tunes) (7m.)	Apr. 2
5908	Wise Quacker—(P. Pot series) (9m)	Apr. 2
5308	Ripley No. 8—(Ripley Queeriosities)	Apr. 16
5609	Goopy Gear—(Merrie Melodies)	Apr. 16
5709	South Amer. Journeys—Newman trav. (9m)	Apr. 16

Vitaphone—Two Reels

6403	Her Wedding Nightmare—(Big Star c.) (18m)	Jan. 9
6308	The Imperfect Lover—(Bway. Brev.)	Jan. 23
6205	Studio Murder Mystery—(Det. Mystery)	Jan. 30
6409	On Edge—Big Star comedy	Feb. 13
6410	Perfect Suitor—Big Star comedy (18m)	Feb. 13
6309	Subway Symphony—Bway. Brev. (16½m.)	Feb. 20
6110	Spreading Sunshine—The Naggers (10m)	Feb. 27
6206	Skull Murder Mystery—S.S. VanDine (21m)	Feb. 27
6404	Shake A Leg—Big Star comedy (17 min.)	Mar. 12
6310	Sea Legs—Bway. Brevities (18 min.)	Mar. 19
6207	The Cole Case—S.S. VanDine (21 min.)	Mar. 26
6302	A Regular Trouper—Bway, Brevities	Apr. 19
6111	Movie Dumb—The Naggers (9 min.)	Apr. 23
6208	Murder in the Pullman—S.S. VanDine	Apr. 30

Universal News

(Sound and Silent)

Universal News

Pathe News

Fox News

Paromount News

Metrotone News

27 Wednesday ..Mar. 30
28 SaturdayApr. 2
29 Wednesday ...Apr. 6
30 SaturdayApr. 9
31 Wednesday ...Apr. 13
32 SaturdayApr. 16
33 Wednesday ...Apr. 20
34 SaturdayApr. 23
35 Wednesday ...Apr. 27
36 SaturdayApr. 30
37 Wednesday ...May 4
38 SaturdayMay 7
39 Wednesday ...May 11
40 SaturdayMay 14

Pathe News

(Sound)

71	Saturday	.....	Apr. 2
72	Wednesday	....	Apr. 6
73	Saturday	.....	Apr. 9
74	Wednesday	....	Apr. 13
75	Saturday	.....	Apr. 16
76	Wednesday	....	Apr. 20
77	Saturday	.....	Apr. 23
78	Wednesday	....	Apr. 27
79	Saturday	.....	Apr. 30
80	Wednesday	....	May 4
81	Saturday	.....	May 7
82	Wednesday	....	May 11
83	Saturday	.....	May 14

Fox Movietone

(Sound)

56 Saturday Apr. 2
57 Wednesday ... Apr. 6
58 Saturday Apr. 9
59 Wednesday ... Apr. 13
60 Saturday Apr. 16
61 Wednesday ... Apr. 20
62 Saturday Apr. 23
63 Wednesday ... Apr. 27
64 Saturday Apr. 30
66 Saturday May 7
65 Saturday May 7
67 Wednesday ... May 11
68 Saturday May 14

Paramount News

(*Sound*)

70	Wednesday	..Mar.	30
71	Saturday	....Apr.	8
72	Wednesday	...Apr.	6
73	Saturday	....Apr.	9
74	Wednesday	...Apr.	13
75	Saturday	....Apr.	16
76	Wednesday	...Apr.	20
77	Saturday	....Apr.	23
78	Wednesday	...Apr.	27
79	Saturday	....Apr.	30
80	Wednesday	...May	4
81	Saturday	....May	7
82	Wednesday	...May	11
83	Saturday	....May	14

Metrotone News

(Sound)

253 Wednesday ..Mar. 30
254 SaturdayApr. 2
255 Wednesday ...Apr. 6
256 SaturdayApr. 9
257 Wednesday ..Apr. 13
258 SaturdayApr. 16
259 Wednesday ..Apr. 20
260 SaturdayApr. 23
261 Wednesday ..Apr. 27
262 SaturdayApr. 30
263 Wednesday ..May 4
264 SaturdayMay 7
265 Wednesday ..May 11
266 SaturdayMay 14

Albany	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Mon. 2	Thur. 1	Sat. 0	Wed. 0
Atlanta	Mon. 2	Thur. 1	Mon. 2	Thur. 1	Sat. 0	Thur. 1	Sat. 0	Thur. 1	Mon. 2	Thur. 1
Boston	Sun. 1	Thur. 1	Mon. 2	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sun. 1	Wed. 0
Buffalo	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0
Butte	Tues. 3	Sat. 3	Wed. 4	Sat. 3	—	—	—	—	Wed. 4	Sat. 3
Charleston	—	—	—	—	—	—	—	—	Mon. 2	Thur. 1
Charlotte	Mon. 2	Thur. 1	Mon. 2	Thur. 1	Sat. 0	Thur. 1	Mon. 2	Thur. 1	Mon. 2	Thur. 1
Chicago	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
Cincinnati	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sun. 1	Thur. 1
Cleveland	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Fri. 0	Wed. 0	Sat. 0	Wed. 0
Columbus	—	—	—	—	—	—	Sun. 1	Wed. 0	Sat. 0	Wed. 0
Dallas	Wed. 4	Sat. 3	Wed. 4	Sat. 3	Tues. 3	Sat. 3	Wed. 4	Sun. 4	Wed. 4	Sat. 3
Denver	Wed. 4	Sat. 3	Wed. 4	Sat. 3	Tues. 3	Sat. 3	Sun. 1	Fri. 2	Wed. 4	Sat. 3
Des Moines	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Thur. 1	Sat. 0	Wed. 0	Sun. 1	Thur. 1
Detroit	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
El Paso	—	—	—	—	—	—	—	—	—	—
Indianapolis	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
Jacksonville	—	—	—	—	—	—	Sun. 1	Thur. 1	Mon. 2	Thur. 1
Kansas City	Mon. 2	Fri. 2	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0
Los Angeles	Wed. 4	Sun. 4	Sat. 7	Sun. 4	Wed. 4	Sat. 3	Tues. 3	Sat. 3	Wed. 4	Sat. 3
Memphis	Mon. 2	Fri. 2	Mon. 2	Thur. 1	Sat. 0	Thur. 1	Mon. 2	Thur. 1	Mon. 2	Thur. 1
Milwaukee	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Thur. 1	Sat. 0	Wed. 0
Minneapolis	Mon. 2	Fri. 2	Sun. 1	Sat. 3	Sat. 0	Thur. 1	Sat. 0	Thur. 1	Sun. 1	Thur. 1
New Haven	Sun. 1	Thur. 1	Mon. 2	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
New Orleans	Mon. 2	Thur. 1	Thur. 5	Fri. 2	Tues. 3	Sat. 3	Sun. 1	Thur. 1	Sun. 1	Thur. 1
New York	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
Oklahoma City	Sun. 1	Thur. 1	Wed. 4	Sun. 4	Sat. 0	Thur. 1	Sat. 0	Thur. 1	Sun. 1	Thur. 1
Omaha	Mon. 2	Fri. 2	Sun. 1	Thur. 1	Sat. 0	Thur. 1	Sat. 0	Thur. 1	Sun. 1	Thur. 1
Peoria	—	—	—	—	—	—	—	—	—	—
Philadelphia	Mon. 2	Thur. 1	Mon. 2	Thur. 1	Sat. 0	Wed. 0	Fri. 0	Wed. 0	Sat. 0	Wed. 0
Pittsburgh	Mon. 2	Thur. 1	Mon. 2	Thur. 1	Sat. 0	Wed. 0	Fri. 0	Wed. 0	Sat. 0	Wed. 0
Portland, Ore.	Wed. 4	Sun. 4	Sat. 7	Mon. 5	Wed. 4	Sat. 3	Mon. 2	Sat. 3	Wed. 4	Sat. 3
Portland, Me.	—	—	—	—	—	—	Mon. 2	Thur. 1	Mon. 2	Thur. 1
St. Louis	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Thur. 1	Sat. 0	Thur. 1	Sat. 0	Wed. 0
Salt Lake City	Thur. 5	Sat. 3	Wed. 4	Sun. 4	Wed. 4	Sat. 3	Mon. 2	Sat. 3	Wed. 4	Sat. 3
San Antonio	Wed. 4	Sat. 3	—	—	—	—	Sun. 1	Thur. 1	Wed. 4	Sat. 3
San Francisco	Wed. 4	Sun. 4	Sat. 7	Sun. 4	Wed. 4	Sat. 3	Mon. 2	Sat. 3	Wed. 4	Sat. 3
Seattle	Wed. 4	Sun. 4	Mon. 2	Sat. 3	Wed. 4	Sat. 3	Mon. 2	Fri. 2	Wed. 4	Sat. 3
Sioux Falls	Wed. 4	Sun. 4	—	—	—	—	Sun. 1	Fri. 2	—	—
Washington	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
Wichita, Kans.	—	—	—	—	—	—	—	—	Mon. 2	Thur. 1
Wilkes-Barre	—	—	—	—	—	—	—	—	Mon. 2	Thur. 1
Calgary	—	—	—	—	Fri. 6	Tues. 6	<i>A combination of both issues is sent on</i>		—	—
Montreal	Sun. 1	—	—	—	Mon. 2	Fri. 2	<i>Tuesdays to Toronto</i>		—	—
St. John	—	—	—	—	Mon. 2	Fri. 2	<i>to which distributes</i>		—	—
Toronto	—	—	—	—	Mon. 2	Fri. 2	<i>it to the other Canadian exchanges.</i>		—	—
Vancouver	—	—	—	—	Thur. 5	Tues. 6			—	—
Winnipeg	Thur. 5	Mon. 5	—	—	Tues. 3	Sun. 4			—	—

Suppose you desire to find out whether the exchange delivers your newsweeklies at the age you contracted for!

First look at the Release Day Chart under the column of the company whose weeklies you show. You will notice that there are little numbers by the side of the days. The meaning of these numbers is as follows:

Newsweeklies are released by all the companies in New York on Saturdays and on Wednesdays. The issue of any company is one day old in New York on the day of its release, whether such day is Saturday or Wednesday.

But it takes time for a print to reach another zone. To reach Dallas, for example, it takes four (or three days), by train. Naturally you cannot consider a Newsweekly one day old on the day of its release when it reaches that zone four days later. The practice of each company has been to consider a Newsweekly one day old on the day of its arrival and release in a particular zone. The little number by the side of each day in the Chart indicates how many days later than the New York Release Date a particular issue may be considered one-day old in a particular zone.

Suppose you desire to find out how old is a Saturday release of the Universal News in Portland, Oregon. Look in the Saturday Column of the Universal News in the Release Day Chart; run down the column until you reach the

line opposite Portland. The day given is Wednesday, and the figure is "4." Accordingly, the Saturday issue of the Universal News, which is one day old in the New York zone on that day, is one day old in Portland on Wednesday; that is, four days later.

Suppose you want to find out how many days later the Wednesday release of the Pathe News is released in Los Angeles. Run down the Wednesday release column of the Pathe News until you come to the Los Angeles line. The day given is Sunday, and the figure, "4." In other words, the Wednesday issue of the Pathe News is released in Los Angeles on Sunday following, on which day it is one day old.

Metrotone News No. 254 will be released in New York Saturday, April 2, and in Cleveland, Cincinnati, Memphis, San Antonio and Montreal two days later; that is, on Monday. Since two days after April 2 is April 4, Metrotone News No. 254 will be (or was) one day old on Monday, April 4.

Fox Movietone News No. 67 will be released in the New York Zone on Wednesday, May 11. Since the Wednesday issue of this Company's News reaches Montreal Friday, that is, two days later, this issue will be one day old in that city on Friday, May 13.

Paramount News No. 77 will be released in the New York Zone on Saturday, April 23. In the Seattle Zone, this News will be one day old two days later, that is, on Monday, April 25.

You may use the same method in determining the age of other newsweeklies, in other zones.

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Columns, if It is to Benefit the Exhibitor.

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SATURDAY, APRIL 2, 1932

No. 14

SECTION 4 OF THE BROOKHART BILL

The producers are naturally fighting the Brookhart Bill; they are concentrating their efforts as much on it as they are on the Brookhart Resolution.

The one provision that they are dreading more than any other is that which obligates them to furnish the exhibitor with a one-thousand-word synopsis before offering the picture for sale. I understand that they are shedding crocodile tears before congressmen, telling them that this provision limits their action in making such changes after sale and during production as will improve the picture, a restriction that will prove, as they assert, detrimental to the progress of the art.

It makes me laugh when I hear them talk about "art"; for in the minds of nine out of ten of them art is synonymous to sex.

Let us discuss this provision with a view to determining whether it will prove detrimental or beneficial to production. Let me first, however, reproduce this part of the law:

"Section 4. Six months after the date of the approval of the act it shall be unlawful for any producer or distributor of copyrighted motion picture films to lease or license, or offer to lease or license, in the course of interstate commerce any such films containing photoplays or other such subjects of 4,000 feet or more in length, to the operator of any theatre or theatres for exhibition to the public, unless such producer or distributor shall furnish or make available to such theatre operator, at or before the time any such lease or license agreement is entered into, a full and complete or outline of the story, incidents, and scenes depicted in said films. The synopsis of any such film of 4,000 feet or over shall contain at least 1,000 words and shall afford the theatre operator sufficient information concerning the subject matter of the film to determine whether the same is suitable for exhibition to his patrons. Failure to furnish such synopsis or outline, and any knowing or wilfull misstatement as to the story or incidents of the picture outlined in any such synopsis shall be punished by a fine not more than \$1,000 and not less than \$100 for each offense, in the discretion of the court."

The producers will assert, of course, that it is impossible for them to make pictures under such conditions. Picture-making, they will insist, is an art and the artist must have freedom of action so that, when he gets an inspiration during the production of a photoplay, he may be able to carry out his inspired thoughts by suitable changes. With this law in operation he must adhere to the original plot faithfully.

To begin with, not all producers of pictures are artists, and naturally what such persons may think are inspirations may actually be ravings. There is no doubt in my mind that the person responsible for the guillotine scene in "Prestige" thought that to have the life-convicts groan rhythmically while the hammer was being lifted; to have the horror-stricken faces of some of them shown in close-ups just before the hammer was to be dropped on the head of the person who was to be executed, were the inspired thoughts of a fertile imagination, thoughts that arose in the mind of the artist during production. To me, these were the ravings of a warped mind. It is only such a mind that can believe that scenes of this character are entertaining.

I could fill volumes with such examples. But I don't think it is necessary.

Yet this provision of the law will in no way restrict them from making changes during production; there is nothing in the law that forbids a producer from adding scenes and situations as long as he adheres to the facts described in the synopsis.

But suppose the director, or the author, or any one connected with the staff that will produce a picture, conceived a certain scene or situation that would add entertainment

values to the picture and proceeded to incorporate it, but that in doing so he changed the plot radically. Is there any exhibitor who will reject a picture so improved? The law cannot punish the producer for changing the plot radically as long as he notifies the exhibitor and obtains his consent to deliver the picture as altered.

Though this provision of the bill appears as favoring only the exhibitor, a deep study of it will make one realize that the producer will benefit from it as much as the exhibitor, for the following reasons: At present, the producers maintain staffs of writers to put the raw material into screen play form. These writers form a substantial portion of the cost of pictures, for often many of them are engaged at high salaries but are not given anything to do for weeks and weeks. Often the conscientious amongst them tire of idle life and give up their jobs and their lucrative pay. Today no author, however reputable, can sell to a picture company a screen play ready for production; the studios reject them, for the studio executives want to maintain their staffs of writers and run up the cost of pictures, as much for posing as for keeping production too mysterious for the home offices. With the Brookhart Bill enacted into a law, the necessity for preparing the screen play of a picture before offering it for sale to the exhibitors will be apparent. As time goes on more and more of the raw material will be put into screen play form, out of which the synopsis may be obtained, until the time will come when the producers will be "caught up" with material and will no longer be running around like lunatics about two or three months before the beginning of each picture season, searching for material so as to enable them to announce their new season's product, in desperation, grabbing anything that comes along. It is a well-known fact that in many cases the producers announce titles without any material in view. They just give an order to their artists to prepare some attractive drawings, color them, and if they look catchy to put them into the announcement. Yes, this section of the Brookhart Bill, along with the provisions that forbid allocation of product, will change all that, thus taking the business out of the racket class and making an honest-to-goodness business out of it; it will force the producers to dispense with their theatres, thus creating a free market. With such conditions prevailing, the independent producers will assume a rightful position in the industry.

Why should the exhibitor not be furnished with a synopsis of at least one thousand words describing what he is about to buy, for the money he promises to pay? What is wrong in that? If you should decide to buy a diamond for which you will be expected to pay one hundred dollars, would you, would any one, buy it with eyes shut? You certainly would want to see it first, or you would want your representative to see it, before agreeing to pay the money. And yet the producers think it unfair to give the exhibitor an idea what he is buying, when the money he is expected to pay runs up to thousands, often to hundreds of thousands of dollars a year, and when the product they may deliver to you without a synopsis may not be suitable for your custom. Can any one doubt the right of the exhibitor, before he signs a contract, to know whether the picture will be clean, or a dirty sex story, or a gangster play, or any other theme, unsuitable for his custom?

As a result of the demoralization at the studios, not to say at the home offices of most companies, you must be prepared to expect a quality of product that will be worse than anything your eyes have seen heretofore. Pictures will be steeped in sex by the producers in their efforts to save their sinking ships. Your only salvation lies in the enactment of the Brookhart Bill into a law. Call on your ministers, priests, Rabbis, heads of all civic and fraternal

(Continued on last page)

"The Gay Caballero" with George O'Brien and Victor McLaglen

(Fox, Feb. 28; running time, 62 min.)

Fair entertainment. At times it is slow-moving and tedious; the story is somewhat illogical. The most exciting situation is in the end where the hero rescues the heroine from the designing attempts of her uncle to marry her off to a man of his choice. The hero and the heroine arouse some sympathy. There is the usual good horseback riding and the scenic background is excellent:—

The hero, graduated from college, comes west at the invitation of a friend. He is told that his father had lost all his money in a venture and that he is now a pauper. He goes to work for his friend. He meets the heroine, a wealthy Mexican girl. Her uncle is noted for his cruelty. His one desire is to set up a kingdom by ousting the rightful owners of property and putting in his own people. He is being thwarted by a man known as El Coyote, a bandit, who robs to help the poor. The hero learns that his friend is El Coyote and joins forces with him when he learns of the mistreatment towards the natives. The heroine's uncle tries to prevent her from seeing the hero for he wants her to marry the man of his choice, which she refuses. El Coyote gives himself up to the police in order to procure the release of his men who had been captured. But the chief officer refuses to believe he is the bandit. El Coyote is freed and promises never to ride again. The hero saves the heroine from being forced into a marriage with her uncle's choice. The uncle is killed by a Mexican whose property and home he had ruined. The hero and the heroine are united.

The plot was adapted from a story by Tom Gill. It was directed by Alfred Werker. In the cast are Conchita Montenegro, Linda Watkins, C. Henry Gordon and others.

Because of the fact that men are shown taking the law into their own hands, it is unsuitable for children or for Sunday showing.

SUBSTITUTION FACTS: In the contract 339 is listed as "Royal Road to Romance," from the story by Richard Halliburton, and since "The Gay Caballero" is based on a story by Tom Gill, it is a story substitution.

"The Shadow Between"

(B. I. P., April 1; running time, 75 min.)

An interesting drama. The story material is good, but it has not been produced as well as it should have been. The chief fault is that it is too theatrical and long drawn out, particularly in the last half, tending to detract one's attention. The characters are fairly sympathetic, the heroine, who at all times is shown as being noble, courageous and kind, being the most sympathetic. There is some suspense towards the end when there is danger of the hero and the heroine being parted:—

After being happily married for two years, the heroine is plunged into despair when her husband commits suicide because of money troubles. She goes back to her father's parish but his bigotry and selfishness make her unhappy. While out walking she meets the hero, a friend of her neighbor's. They become friends. Feeling sorry for her the hero offers to marry her and to permit her to live in his home. She is to be his wife in name only. She accepts his proposal and they are married. She travels most of the time. In the meantime, the hero falls in love with her; he does not know that she, too, loves him. They find out their love for each other too late. The hero's firm goes into bankruptcy. His partner commits suicide and the hero, an innocent victim, goes to jail. The heroine goes to work. She is framed by one of her co-workers and sent to jail. This makes her happy for now she and the hero are on an equal footing. On the day of his freedom the heroine, in an attempt to save the woman who had framed her, and who was now her friend, is almost involved in a robbery committed by the woman. But the woman repents and not only takes the blame for the robbery but confesses she was the hero's partner's mistress and gives evidence to the heroine showing that the hero was free of guilt. The hero and the heroine are united.

The plot was adapted from a story by Dion Titheradge. It was directed by Norman Walker. Godfrey Tearle and Kathleen O'Regan both give excellent performances. Others in the cast are Olga Lindo, Henry Caine, Henry Wenman and Arthur Chesney.

Not suitable for children or for Sunday showing.

"The Crowd Roars" with James Cagney

(Warner Bros., April 16; time, 84 min.)

Because of the thrilling racing scenes, particularly of those in the second race, in which a man is burned to death when the gasoline catches fire, "The Crowd Roars" will thrill the masses. But to tender-hearted persons and to those who have a nervous disposition, the scenes of the burning will prove too horrible. The sight of cars running at terrific speed and colliding, turning somersault in the air and leaving death in their wake, will not be relished by such persons either. Women will feel likewise. The story itself is demoralizing in that the hero is shown living with a woman, this fact being brought out very clearly. There are other demoralizing situations. The character of the hero is bad all the way through, except toward the end where his reformation is effected:—

The hero, a famous automobile racer, returns for a visit to his home town, where his father and younger brother live. His brother begs to be taken with him when he leaves for his ambition is to become a racer, too. The hero tries to dissuade him but after watching him drive decides to take him. The hero had been living with the heroine, but now that his brother was with him he finds it necessary to live differently. This is resented by the heroine. She is grief-stricken when the hero finally deserts her for he feels his brother is innocent and he wants to keep him that way. The heroine asks her girl friend to go after the younger brother. She does and this angers the hero. But the girl and the brother fall in love. During a race in which the two brothers and the hero's pal are to run, the hero tries to beat his brother. The pal, sensing trouble, drives between them. This angers the hero and he bumps his car into his pal's. The pal's car swerves off the track, sets on fire and the pal is burned to death. Conscience-stricken the hero sinks low and no one hears from him. His brother and the girl marry and are happy. At an important race the brothers are reunited. So are the hero and the heroine. The brother gives the hero a chance to prove that he is still a good racer.

The plot was adapted from a story by Howard Hawks, and directed by him. In the cast are Ann Dvorak, Eric Linden, Guy Kibbee, Frank McHugh, and others.

Not suitable for children or for Sunday showing. Not a picture for women. There is drinking. (Not a substitution).

"Tarzan, the Ape Man"

(MGM., Apr. 2; running time, 99 min.)

Very entertaining. It is filled with suspenseful situations and contains much comedy. The story is hardly believable but this is soon forgotten in the many thrills presented. Johnny Weissmuller, the famous swimmer, who enacts the part of Tarzan, is agile and strong, and it is exciting to watch him swing from tree to tree, climb trees, and dive from a dizzy height into the water. The situations in which Tarzan fights lions and other animals, even though "faked," are exciting; they are so well done that they appear real.

Most of the comedy is caused by the antics of the apes, who are Tarzan's friends. In one situation in which the heroine tends Tarzan, who had been wounded, the small ape is so grateful to her that he puts his arm around her, pats her face and kisses her.

The most thrilling situation is towards the end when the heroine, her father and another man are captured by a tribe of vicious dwarf tribesmen, who attempt to torture them to death. By a peculiar cry known to the animals, Tarzan gets together a herd of elephants, who break down the camp of the tribesmen and rescue the party.

The animal scenes have been worked into the picture very well, particularly during one situation in which the heroine's party attempts to cross water infested by hippopotami and crocodiles.

The story revolves around the attempts of the heroine's father and his friend to locate the spot where elephants go to die and which naturally contains a fortune in ivory. During their travels the heroine is captured by Tarzan, a wild man living with animals. They become friendly and fall in love with each other. Her father dies just as he locates the spot. She decides to give up civilized life so as to be with Tarzan.

The plot was adapted from stories by Edgar Rice Burroughs. It was directed by W. S. Van Dike. In the cast are Neil Hamilton, Maureen O'Sullivan, C. Aubrey Smith, and others.

Children will no doubt find this exciting; suitable for Sunday showing. (Not a substitution).

"Girl Crazy" with Bert Wheeler and Robert Woolsey

(RKO, March 25; running time, 72½ min.)

A fairly good comedy with music, filled with laughs, of the program grade. The story is thin. Some of the situations are hilarious. One of such situations is where Bert Wheeler, while driving a taxi, notices a motorcycle policeman following him. He stops the car only to find that it was a dummy figure of a policeman attached to his car. He throws it away and when a real policeman starts following him, Robert Woolsey, who was his passenger, thinking it the dummy, throws things at "it" to detach it from the car. Mitzi Green, as the "pesty" sister of Bert Wheeler, provides most of the laughs. She is particularly effective when she does imitations of Bing Crosby, Roscoe Ates, George Arliss and Edna May Oliver. This brought spontaneous applause from the audience:—

Eddie Quillan runs a dude ranch out West. Robert Woolsey is engaged to run the gambling table. Bert Wheeler, wanting to get away from Mitzi Green, his sister, drives Woolsey and his wife from Chicago to Arizona. While waiting around for his fare, which amounted to more than four hundred dollars, he is induced by his sister, who had followed him to Arizona, to run for Sheriff. This means sure death for no Sheriff in that town had held office for more than two minutes; they were usually shot dead by the bad man of the town. Wheeler becomes Sheriff and his time after that is spent in hiding from the bad man who wants to kill him. He falls in love with Dorothy Lee and, prodded on by his sister, proposes to her. Eddie Quillan falls in love with Arline Judge. But there is a misunderstanding, which is finally cleared up. The bad man is subdued and everyone is happy.

The plot was adapted from the play by John McGowan and Guy Bolton. It was directed by William Seiter. Others in the cast are Kitty Kelly, Stanley Fields, Lita Chevret and Chris Pin Martin.

Because of one situation in which Arline Judge is seen going off with a man who is not her husband and who registers in the hotel as man and wife, and of suggestive remarks by Robert Woolsey, the picture is unsuitable for children or for Sunday showing. (Not a substitution.)

"Why Saps Leave Home"

(B. I. P., release date not yet set; time 62½ min.)

It seems as if "Why Saps Leave Home" is so far the best picture produced by British International Pictures, Ltd., or by any other British concern, for that matter. It is a burlesque on American gangsterism, handled in an extremely humorous manner. The producers took care to use such actors as have no cockney accent, or very little of it. Consequently the imitation of American speech is perfect. The use of American slang is extremely correct. In the opening of the picture, the producers have taken care to make it plain to American audiences that the "kidding" of American gangsterism is in no way intended to be a slur on America, and that the subject has been undertaken from an entirely humorous angle. This was altogether unnecessary, for the subject has been handled with a delicacy that will amuse the most patriotic Americans. But even if it had not been so handled, Americans had no cause for complaint in view of the fact that for years they have been presenting the British noblemen as fops and silly asses; it would be merely getting back at us. Though the picture is full of comedy, thrills are not lacking. These occur particularly in the end, where there is plentiful shooting between rival gangsters, who both are afterwards attacked by the police.

The basic idea of the story is a young Englishman's error in thinking that his uncle's business, which he came to America to inherit, concerned milk, when in reality it concerned hootch. His supposed unfamiliarity with American slang gives rise to the comedy. For instance, when he was taken by a rival gangster's henchmen to a "ride" he thought it was a pleasure trip. While he talked all the while about a meeting of the board of directors he was unaware of the fact that the "board" members were the most notorious gangsters in Chicago, or anywhere in America.

There is a love affair interwoven in the plot.

The plot has been founded on a story by J. W. Drawell and Reginald Simpson; it was made into a screen play by Lupino Lane and Leslie Arliss. Lupino Lane directed it. Henry Kendall is the "innocent" young Englishman, and Betty Woods the object of his admiration.

There are many wisecracks and since some of them are

pretty strong they make the picture unsuitable for Sunday showing. I doubt whether children of twelve or younger will get the meaning of the wisecracks. But the showing of it on a day when large number of them attend must be determined by you. As far as adult custom is concerned, this paper suggests that you make a place for this picture on your program, for two reasons: it is an excellent entertainment, and it will encourage the production of more pictures of this kind.

"The Broken Wing" with Lupe Velez and Leo Carrillo

(Paramount, March 25; running time, 73 min.)

Moderately entertaining. The story is thin and contains no new angles. The heroine arouses sympathy, and so does the hero, because of his thoughtfulness towards the heroine. There are some comedy situations, and the interest is held to a fair degree. The first half is more entertaining than the last half:—

The heroine, a vivacious, romantic Mexican girl, whose American foster-father pampers her, is loved by a Mexican, who rules the town, but who she feels, is not for her. During a terrific storm the hero, flying a plane, crashes into her garden. He is taken in the house and cared for. He cannot remember who he is or anything about himself. The heroine falls in love with him and although he loves her, too, he feels he would be doing her an injustice if he were to marry her. The Mexican suitor, furious at the turn of events, arrests the hero and orders him shot. One of the American business men in the town, who had traced the hero's identity, has his own wife, who was not known to the town, pose as the hero's wife. The heroine is broken-hearted. But the hero suddenly regains his memory, remembers his name and emphatically denies that he has a wife. The Mexican suitor is arrested by the troops for having attempted to kill the hero. The hero and the heroine leave in a plane for his home town, there to be married.

The plot was adapted from the play by Paul Dickey and Charles Goddard. It was directed by Lloyd Corrigan. In the cast are Melvyn Douglas, George Barbier, Willard Robertson, and others.

The role Mr. Carrillo takes is somewhat similar to the role he took in the RKO picture, "The Girl from Rio." Exhibitors should have this in mind when arranging their bookings.

There are no suggestive situations in the picture and it is, therefore, suitable for children and for Sunday showing. (Not a substitution.)

"One Hour with You" with Maurice Chevalier

(Paramount, March 25; running time, 78min.)

Fairly entertaining for about twenty-five per cent of the picture-goers, the sophisticated, but boring for the masses. The plot is thin and lacks action. It is interspersed with music, but it is neither a musical comedy nor a straight comedy; it is half and half and neither. At the theatre where I reviewed it I heard frequent laughs but they were not the type that one will remember after leaving the theatre. The production is peculiar; Mr. Chevalier is made to talk to the audience from the screen as if it were part of the picture. Although people laughed during those moments, it is hardly to be considered a successful effort for this destroys the illusion. On the whole, it is not a picture that will appeal to many:—

The hero, a doctor, and the heroine had been married for three years and were happy. The heroine receives a visit from her best friend, a flirtatious woman, married unhappily. She starts trouble by forcing her attentions upon the hero. He tries to resist but is drawn into an affair with her. His wife suspects he is having an affair with another woman but does not suspect her friend. She learns the truth when the hero confesses to her that he is to be named as correspondent in the divorce case of her friend. Just to teach the hero a lesson she tells him she, too, has had an affair with his best friend. The hero, of course, does not believe her. They are finally reconciled.

The plot was adapted from the play "The Marriage Circle," by Lothar Schmidt, which was produced as a silent picture for the Warners by Mr. Lubitsch. In the cast are Jeanette MacDonald, Genevieve Tobin, Charlie Ruggles, Roland Young, Josephine Dunn, and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

organizations and enlist their aid to help Senator Brookhart put his bill, and his Resolution, through. Leave nothing undone for your success, for failure of this bill will steep most pictures into sex. A condition such as this will not be healthful to your investment. Do not let anyone make you believe that this bill will work a hardship on you; the producers again are putting out subtle propaganda in an effort to convince you that Government interference is bad for the future of the business. Remember that the Federal Trade Commission will act, not as a strangler, but as an arbitrator.

PHILADELPHIA SUGGESTS ARREST OF "LOITERERS"

George P. Aarons, Secretary of M. P. T. O. of Eastern Pa., So. N. J. and Del., has sent the following suggestion to the members of his organization:

"Many reports of robbery have come to me, and exhibitors should be warned in order for them to properly protect their theatres.

"If you see any persons who are strangers to you and apparently have no business with you hanging around your theatres, you should have them arrested immediately as suspicious persons, and the burden is then placed upon them to prove that they are loitering about your theatre lawfully. This may embarrass a 'dark checker' of your house, but you will be acting within your legal rights if the circumstances warrant it."

You may guess the embarrassing position a checker may find himself in if the exhibitor should happen to be playing a flat-rental picture at the time of the arrest!

WHAT ARE YOU GOING TO DO ABOUT IT?

A talk with persons who are in a position to know revealed to me the fact that five of the theatre owning film companies are losing, according to their estimate, one million dollars each week. This condition has existed for several months. The only weeks since last fall during which they made some profit, in fact, have been the two weeks between Christmas and New Year. You may figure out for yourself what their weekly losses will be during the three summer months.

These losses, coming at a time when three of them are overloaded with debt, when one of them has been in great financial difficulties and is exerting strenuous efforts to extricate itself from them, with the chance of success or failure fifty-fifty, and when the fifth is sagging as a result of excessive production cost, make it necessary for you to do some serious thinking.

I told the exhibitors at Detroit that the danger for shortage of product next season is great. And this time it will be a shortage that may compel many of you to shut down for a certain length of time.

The other serious condition is that, with lack of sufficient capital for production, the quality of the pictures will be worse than ever before. Already some of them are seeking refuge in sex stories, out of a feeling that in this lies financial safety. You must be prepared next season to see the wildest sex orgies committed on the screen out of sheer desperation on the part of the producers,—to save their sinking ships.

When this condition becomes prevalent, as I feel sure it will become, you might just as well kiss your investment good-bye, for not only will most of the remaining picture patronage be driven away from the theatres, but there will arise such an outcry for restrictive measures that exhibition may virtually be crushed.

You have the cure in your hands if you will only apply it—the enactment of the Brookhart Bill into a law. I am making an appeal not to your emotions but to your reason to fight for this bill as you have not fought before. It is my belief that the future of your investment in this business will depend entirely on your success of failure in having this bill become a law. Fight the way the New York State exhibitors fought against the New York State tax measure of ten per cent on the gross receipts. It is the only way that will bring success.

THE DISCLOSURES OF THE MGM FLEXIBLE SALES TERMS

The revelation of the fact that Metro-Goldwyn-Mayer has sold its pictures in different territories on different terms, made in Washington and in the columns of this paper

last week, created a sensation. This office has been flooded with angry letters, the writers pouring out their souls to me.

It is natural that the exhibitors should feel that way in view of the fact that Felix Feist stated repeatedly that there will be one policy for all the exhibitors, thus inducing many of them to accept their harsher terms.

They have a different policy for the different zones even as regards to shorts. In St. Louis, for example, some of the exhibitors refuse to book the shorts along with the features and MGM cannot force them to do otherwise.

In one particular territory they are selling thirty pictures outright and their fourteen specials at 25-30%.

In St. Louis, the exhibitors are paying 17½% on double-feature days and 25% on single feature days.

Have you contracted for your MGM pictures on these terms or have you been soaked bigger prices? If you have not been given the easy terms, you should demand an adjustment.

I have heard of rumors that MGM is not going to sell their pictures next season to troublesome exhibitors.

The best thing this company could do would be to set their house in order; they are in no position to make faces at any one, now or for a long time in the future. Nor is any other producer-distributor. They need every dollar they can get hold of.

It is about time they have changed their bellicose attitude. All they have to do is to remember Warner Bros. The Warner officials have recognized their mistake and they are now doing everything possible to recapture the exhibitor's good will. The speech Ed. Schiller made at Washington did not make any friends for MGM.

MGM had an opportunity to have every exhibitor swearing by them instead of feeling otherwise towards them. But they have missed that opportunity.

Their policy is a mistake. Though they are at the top of the ladder just now, we have seen so many giants crumble into a heap at the foot of the ladders they stood on that the MGM executives should not feel too sure about their position.

If you are getting better terms than your fellow exhibitors, will you give me the information? Your name will in no way be mentioned, anywhere. I just want to tell the other exhibitors how much more reasonable prices MGM has accepted so that they, too, may demand relief from them. Remember one thing: what helps your fellow exhibitor eventually helps you, too. I heard sometime ago that MGM would put the policy of "guarantee with percentage" during the coming season if they should be successful with their present year's policy. So anything you do to break down this unjust system will benefit also you.

A SPOT WHERE ECONOMY MAY BE EFFECTED

In most introductory titles the director, or whoever is responsible, tries to obtain novel background effects; evidently he feels that an artistic background puts the spectator in a frame of mind to enjoy the picture better.

It must be costing the producers tens of thousands of dollars a year in such effects. This money could just as well be saved, for an introductory title with the most attractive background means nothing if the picture is poor, and if it is entertaining no such effects are needed.

The producers of pictures, instead of centering their energies upon the trimmings, should concentrate them upon the story. Find a good story and you will have a good picture, provided it is produced with horse sense; choose a poor story and no amount of beauty and novelty in the trimmings can make a good picture out of it.

FOX WILL PAY THE BONUS

As a result of the article "TALKING ABOUT KEEPING PROMISES," printed in last week's HARRISON'S REPORTS, one of the Home Office executives of the Fox Film Corporation has informed me that the Fox company owes its sales forces not two but one bonus, and that this will be paid very shortly; the other bonus is not due until November. "We had no intention of depriving our men of this money," he said.

HARRISON'S REPORTS is glad indeed that the Fox men will receive what is due them; and if it has contributed in their getting what they deserve it feels happy. It is always a pleasure for it to fight for the man who is abused, no matter whether he is an exhibitor or a salesman.

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REAL ESTATE INTERESTS OF A FEW RUINING THE INTERESTS OF AN ENTIRE INDUSTRY

It has been repeatedly stated in these columns that there will not be a decided improvement in the quality of the moving pictures, nor will the cost of production be brought down to a profitable basis, until the making of pictures is taken away from Hollywood and brought east. The producers know that this theory is correct.

"Why," you may ask, "are not the producers moving production east since they know that it is to their best interests to do so?"

Before giving an answer to this question let us go back several years and state the reasons that prompted the moving picture producers to move production to the Coast.

Sunshine was the chief consideration. The cloudy days in California are very few. Consequently, the working days during the year are far greater there. A producer can work outdoors there even in winter time, for the climate is very mild all the year around.

There was good excuse at that time why production should be carried on in California, but since the invention of the so-called day-light lamps, such an excuse no longer exists, for they can now produce in the east almost every foot of film they produce in Hollywood; and what they cannot produce they can do so in the Southern states, such as Florida, Georgia, Kentucky and elsewhere in the South.

Even if they had reason to hesitate moving the studios east during the days of the silent pictures on account of the cost involved, that excuse ceased to exist from the day talking pictures supplanted the silent pictures, for it was mainly in the east where the talent for the production of such pictures was obtained, and to have the artists remain east instead of moving to the Coast would cost the producers much less; some of the best artists, in fact, would not move west on any salary. I know at least of two artists who would work at one-half of what they have been offered if they could work east—Lynn Fontaine and Alfred Lunt.

Such being the facts, why haven't the producers moved production east?

Because eight or ten persons have made heavy real estate investments, and if production were brought east the value of these investments would diminish substantially, and in some cases might even dwindle to nothing.

In addition to the financial reasons, there are personal reasons: The leaders, the stars and the satellites have formed themselves into an empire; they feel as the rulers of old used to feel. It may surprise many of you to know that there is stricter observance of precedence at Hollywood than there is in Washington. Pity the host who will seat the wife of an assistant director, or supervisor, closer to the guest of honor than the wife of his superior. Futures have been blasted by such errors, or by a chance remark of an inferior in rank made about the person or the affairs of his superior. With production moved east, this empire will crumble, naturally, for, aside from the fact that New York is six times as large as Los Angeles and Hollywood combined, New Yorkers are cynical and they would laugh their royal feelings off.

There are two important reasons why production should be moved east. The first is economical: The cost of transporting talent west, of railroad fares of the executives, of telephone and telegraph fees, of freight and express charges, is enormous. Before the market crashed, it was nothing unusual for an executive to spend one hundred and fifty dollars on a telephone call. Even office boys used long distance telephones to communicate with Los Angeles or Hollywood. The telephone companies have grown fat from the moving picture industry. It has been estimated that the savings from these items in only one year would defray

the cost of moving east the machineries of the studios. The second reason for the moving of the studios east is moral: the Home Office executives will be able to keep an eye on production and to advise the production executives as to the tone of stories they should produce. I had a talk with a distribution executive of one of the smaller companies last week and was told by him that he, while on the Coast recently, stopped a director from writing a story based on an idea which he had in mind, and which was unrepresentable in pictures. At present there is hardly any check; with the studios east, the picture producers will have the guidance, to a certain degree, of those who will sell the pictures. In other words the distributors, though they could not tell the producers what stories to put into pictures, could at least tell them what not to put.

There is still another reason why production should be brought east. New York is the intellectual centre of the United States, just as London, Paris, Berlin, Rome, and other cities are the intellectual centres of other nations. All magazines, with the exception of one, "The Red Book Magazine," are published in New York. The best authors and playwrights are found here. And so is all stage talent. Most of these artists would be content to work here for much less; for they would work at their homes, in a much more inspiring environment. Moving these people to the Coast ruins them. One year in Hollywood is enough to debauch an artist intellectually. After the year is over he might just as well be in Timbuctoo, or in an Eskimo snow hut, as to be in Hollywood.

HARRISON'S REPORTS reiterates that not until production is brought east will there be an improvement in the quality of moving pictures.

HOW "POLLY OF THE CIRCUS" IS BEING RECEIVED

In a recent issue of the *Cadillac Evening News*, of Cadillac, Michigan, I read the following in the picture section:

"Patrons of the Lyric Theatre Monday commented on the ill-advised showing of 'Polly of the Circus' during the Easter season and particularly that it had to be shown before the group of grade and high-school students of Mesick. Will H. Hays came in for his share of criticism, and those who resented such a showing asked what he is doing to clean up the movie industry when he will let such performances pass his so-called rigid censor board.

"'Polly of the Circus' has offensive parts and should be resented by the ministry, churches and laity. When the heroine of the play refers to some parts of the Bible as 'hot stuff,' complains bitterly because the preacher in the play is so attached to his church, and in another part insinuates that if the preacher were married he would have to sleep in the woodshed during Lent, it is also time that local pastors register formal protests so that the local theatre management can take up the showing of such movies with higher authorities who in turn should register serious complaints to Dictator Hays of the entire movie industry."

Unfortunately, any protests to Mr. Hays against the production of such pictures will prove of no avail, for the reason that the producers do not heed his recommendations. After all, the avoidance of the language complained of is a matter of good taste; the picture producers must possess good taste before they may avoid including in pictures situations and talk that offend. And they have grown too callous in Hollywood to distinguish between matters of good and of bad taste.

Protests to Hays or to the producers are useless. The best thing those who object to the lack of good taste in pictures can do is to urge their Senators to work for the Brookhart Bill. It is the only thing that will bring about an improvement in tone of the pictures.

"Police Court" with Henry B. Walthall and Leon Janney

(Monogram Pict., April 1; running time, 60 min.)

A pretty good program picture. It has human interest and pathos, but not much comedy relief. The sight of the son worshipping his father and attempting to cure his drinking habit is inspiring. So is that where the father, in order to keep faith with his son, sacrifices his life to prove himself worthy. The picture holds the spectator's interest because of the good acting of Henry B. Walthall, as the broken-down actor, who arouses much sympathy.

The story revolves around the attempts of Leon Janney to cure his father of the drink habit and make him have enough faith in himself so that he might again become the great actor he had at one time been. The father finds it difficult to reestablish himself. The son receives an offer to act in the motion pictures and the story concerns a father and son. The son's one hope is that his own father will play in the picture with him. Disregarding doctor's orders the father overtaxes his strength in acting with his boy and at the end of the picture dies from the strain.

The plot was adapted from a story by Stuart Anthony. It was directed by Louis King. In the cast are Aileen Pringle, King Baggott, Lionel Belmore, Al. St. John, and Edmund Breese.

Suitable for children and for Sunday showing.

"East of Shanghai"

(B. I. P., no release date set; running time, 65 min.)

Moderately entertaining. It is conglomeration of travelogue, drama, and burlesque, that becomes tiresome after a time. There is not much sympathy felt for either the hero or the heroine for they are disloyal to each other. There is some suspense towards the end, when the ship in which the hero and the heroine are passengers is struck by an ocean liner:—

The hero and his wife (heroine) go on a cruise with money given them by his wealthy uncle. She becomes friendly with one of the men on board ship, who falls in love with her. She loves her husband but feels tenderly towards this man and permits him to kiss her. The hero becomes friendly with an adventuress who poses as a Princess, and he neglects the heroine. The heroine, lonely, takes her affair with the other man more seriously, and agrees to go away with him. But when he tells her that the other woman is a fraud, she decides to go back to her husband to help him. He discovers the Princess is a fraud, that she had done him out of one thousand pounds. The hero and the heroine book passage on a cheap boat bound for England. The boat is struck and they are unable to get out of their cabin. They wake up in the morning to find the boat still floundering and they escape through the port hole. A Chinese junker pulls up alongside the sinking boat. They go aboard the junker. They are fed and left alone. They are brought to the realization that they still love each other.

The plot was adapted from a story by Dale Collins. It was directed by Alfred Hitchcock. In the cast are Henry Kendall, Joan Barry, Percy Marmont and others. The talk is clear.

Unsuitable for children or for Sunday showing.

"The Adventure of the Missing Rembrandt"

(First Division; no rel. date set; running time, 74 min.)

This is one of the Sherlock Holmes series, but is not as exciting as its predecessors. In this case, the man who is wanted for robbery is known to the audience from the beginning, so that there is no mystery attached to it. Of course, there is some excitement watching Sherlock Holmes bring about the arrest of this man, and proving his guilt. There is some human interest in the unhappiness of the heroine who was being bribed because of indiscreet letters she had written in her youth. The chief fault with the picture is that there is too much talk and not quite enough action. There is the usual comedy caused by Sherlock Holmes fooling the not-too-clever police inspector:—

A famous Rembrandt painting is missing from the Louvre in Paris. Sherlock Holmes is suspicious of a Baron, a famous art collector. Holmes receives a call from a young titled Englishwoman who tells him that at one time she was in love with an impoverished artist and had written him several letters. The letters were now in some one else's hands and she was being bribed, with the threat that unless she paid money the letters would be shown to her finance, an Earl. Holmes knows that this is connected with one of the Baron's men. One night he goes to the Baron's home to steal the letters, and try to find some clue about the painting. There he is a witness to the murder of a detective

by the Baron. He is eventually able to prove all his suspicions, cause the arrest of the Baron, and procure the safe return of the letters to the young girl.

The plot was adapted from a story by Sir Arthur Conan Doyle. It was directed by Leslie S. Hiscott. In the cast are Francis L. Sullivan, Dino Galvani, Miles Mander, and others. The talk is clear.

Suitable for children and for Sunday showing.

"Beauty and the Boss" with Marian Marsh

(Warner Bros., April 9; running time, 65 min.)

Just fair. It is high comedy, but the theme is sexy. There are many risque situations and much suggestive talk. There are no particularly hilarious situations but there is a ripple of laughter all the way through. One amusing situation is where the heroine forces the hero into employing her as his secretary:—

The hero, a very busy banker, does not believe in mixing business and pleasure. He is displeased at the attractiveness of his secretary and discharges her telling her that they can now be friends. The heroine, a poor and ungainly looking stenographer, forces herself into his office and by her efficiency and speed cajoles him into employing her. She is so annoyed at the many women friends who telephone the hero that she attempts to keep them away. While in Paris on a business trip with the hero she feels the urge to become attractive. She transforms herself from a drudge into a beautiful young woman. The hero is surprised at her beauty and immediately falls in love with her. He proposes and is accepted.

The plot was adapted from the stage play "A Church Mouse," by Paul Frank and Ladislaus Fodor. It was directed by Roy Del Ruth. In the cast are Warren William, Charles Butterworth, David Manners, Mary Doran, Lillian Bond, Frederick Kerr, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: In the contract No. 380 is listed as "Beauty and the Boss," by Glen Rodgers, and since the finished product is by Paul Frank and Ladislaus Fodor it is a story substitution and you are not obligated to accept it.

"The Hound of the Baskervilles"

(First Div., April 2; running time, 64 min.)

A fairly good Sherlock Holmes murder mystery. But the sound is so poor that it is an effort to understand what the characters are saying. There are several suspenseful situations. The picture becomes especially exciting towards the end where the murderous intentions of the villain are shown as having become known. The interest of the spectator is held because the hero is in constant danger:—

The story revolves around the efforts of the villain to kill the hero and thus claim the estate that had been bequeathed to him by his uncle. The villain was an unknown member of the family and the hero's death would have made it possible for him to claim the estate. Sherlock Holmes, called into the case by a friend of the family after the uncle had died, succeeds in preventing the villain from carrying out his plans.

The plot was adapted from a story by Sir Arthur Conan Doyle. It was directed by V. Gareth Gundry. In the all English cast are Robert Rendel, Fred Lloyd, John Stuart, Reginald Bach, Heather Angel, and others.

Sensitive children will be extremely frightened; unsuitable for Sunday showing.

"Working Girls" with Buddy Rogers and Paul Lukas

(Paramount, Dec. 12; running time, 76 min.)

This picture was reviewed sometime ago from the press-sheet; this method of reviewing had been resorted to because the picture had not been released in this territory and I wanted to give you some idea what its quality was.

In that review, the picture was pronounced poor. A review of the picture itself proves that the "press-sheet" review was extremely accurate, for the picture is mediocre. The story is thin, the action is slow, and the characters are silly and awaken no sympathy. In addition, it is demoralizing, in that the heroine is shown as using "gold-digging" tactics, her sister is shown staying out all night with a man, and this man is shown throwing her over for some one else. The whole thing is cheap, tawdry, and tiresome.

The plot was adapted from the play "Blind Mice," by Vera Caspary and Winifred Lenihan. It was directed by Dorothy Arzner. In the cast are Judith Wood, Frances Dee, Dorothy Hall, Stuart Erwin and others.

Unsuitable for children or for Sunday showing. On two occasions the heroine makes it a point to smoke so as to show that she is a real girl.

"Symphony of Six Millions" with Ricardo Cortez

(RKO, April 15; running time, 94 min.)

Powerfully human! There are more tears in it than there were even in "Emma." And likewise they do not leave a harrowing feeling, for the reason that, with the exception of the hero's brother, every character arouses the spectator's sympathy and good will. There are several situations that wring one's heart. The most powerful being where the mother begs her son to perform an operation on his father so as to save his life. The hero, though he was a skillful surgeon and had gained fame far and wide, was unwilling to take a chance with his own father. Deeply pathetic is also the situation after the operation, in which the hero's father dies. The scene that shows the hero broken in spirit and returning to his old clinic, where he had once found happiness treating the poor, is deeply pathetic. And so is the one that shows him kneeling by the bedside of the heroine, who had become bedridden because of spine trouble. The situation that shows the heroine attempting to inspire the hero and to make him find himself again is sympathy arousing. The picture has been scored well. This helps intensify the dramatic situations. The first half of the picture is full of wholesome comedy. Though the story is thoroughly Jewish, its appeal is universal—it will touch every heart alike:—

The story revolves around an East Side Jewish family, a father, mother, two sons and a daughter. They are poor but happy. The younger son (hero) dreams of being a great surgeon and is engrossed in books and study. The father works hard to provide for the family. The hero finishes his medical course and dedicates himself to helping the poor. But his brother feels that with his genius he should become a great surgeon, and make a great deal of money. The mother is content to go on living in the East Side, amongst her friends but goaded on by her son she complains to the hero and tells him he should consider the family. Reluctantly the hero gives up his clinic work and moves to a better neighborhood. In a short time he becomes a famous surgeon, wealthy but unhappy. His father becomes ill and at the insistence of his family he operates on him. The father dies during the operation. This completely demoralizes the hero. But his faith in himself is restored by the heroine. It is necessary for her to undergo a serious spinal operation and she insists that the hero perform it. He does it and is successful. He gives up his wealthy practice and settles down to doing what he had always wanted to do—work amongst the poor.

The plot was adapted from a story by Fannie Hurst. It was directed by Gregory La Cava. In the cast are Irene Dunne, Anna Appel, Gregory Ratoff, Noel Madison, Lita Chevret, and others.

Suitable for children and for Sunday showing. (Not a substitution.)

"Devil's Lottery" with Elissa Landi

(Fox, March 27; running time, 74 min.)

A fairly interesting drama, with a story that is somewhat different from the usual run of pictures. But it is slow-paced for there is more talk than action, for the reason that it attempts to prove a theory—that the character of some persons change with the acquisition of wealth. There is some comedy in the bickering between Victor McLaglen and Beryl Mercer, as mother and son, because of his attempts to induce her to give him some money she had won in a lottery. But the situation in which this mother dies is gruesome. The heroine arouses some sympathy:—

An English lord, owner of a famous race horse, invites to his home the different holders of winning sweepstake tickets, for he is curious to know how people react to sudden wealth. Among his guests are the heroine, an Englishwoman ostracized by society because she had left her husband and run off with another man, who later turned out to be a scoundrel. This man follows her to the country place. The hero, another winner, comes to the country home with his fiancée. But when he meets the heroine he is charmed by her and declares his love for her. The heroine's lover plays cards with one of the guests and cheats him. The guest attempts to steal the money from his mother who in her fright hides in a clothes closet. She is unable to get out and is suffocated to death. When the son learns that he had been cheated at cards he kills the man. At first suspicion falls on the hero because of his attachment to the heroine. But his innocence is proved. The heroine confesses her past to the hero and tells him they are not for each other. He is reconciled with his fiancée. The heroine

decides to devote her life to a man, a paralytic, victim of the war, who had been very much in love with her. Her devotion helps him to regain his health.

The plot was adapted from the story by Nalbro Bartley. It was directed by Sam Taylor. In the cast are Paul Cavanagh, Ralph Morgan, Barbara Weeks, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: In the contract No. 335 is listed as "Rogues Gallery," from the story by Peter B. Kyne, and since "Devil's Lottery" has been adapted from the story by Nalbro Bentley, it is a story substitution.

"Shopworn" with Barbara Stanwyck

(Columbia, March 25; running time, 70 min.)

Nothing novel is presented in this story and it is only the appealing performance of Barbara Stanwyck that holds the interest. For one thing the story is depressing, relieved only by a few comedy situations in which Zasu Pitts appears. And then it is rather illogical, especially the end when the hero's mother, within a few minutes, does an about-face act in which she acclaims the heroine as the finest person in the world after having hated for years and a moment previously had attempted to kill her. This mother's selfishness and cruelty is the most depressing thing about the picture. Sympathy is felt for the heroine because of her unhappy life and hardships, but it is difficult to sympathize with the hero who is so easily influenced by his mother:—

The hero, a college student, falls in love with the heroine, a waitress in the college town. They become lovers. His mother strenuously objects to the girl. Realizing that her son is determined to marry the girl, she frames a case against her and has her committed to an institution for ninety days. The hero is led to believe that the heroine had been bought off. Six years pass. The heroine is a famous actress with a bad reputation for she was known to have had many lovers. The hero, after having seen her performance, pays her a visit and she cynically tells him about herself and the unhappiness he had caused her. He leaves her. She pays a visit to her old home town and the love affair becomes serious again. They plan to marry. The hero's mother calls on the heroine and threatens to kill her. The heroine's calmness prevents her from carrying out her threat. When the hero calls the heroine pretends that she does not love him. He is ready to leave her but his mother, who had been hiding in another room, tells him the truth and insists that the lovers be married.

The plot was adapted from a story by Sarah Y. Mason. It was directed by Nicholas Grinde. In the cast are Regis Toomey, Lucien Littlefield, Clara Blandick, and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

"Lena Rivers"

(Tiffany, March 28; running time, 61 min.)

Though not full advantage has been taken of the material offered by the book, "Lena Rivers" is an appealing picture. There are situations with deep human appeal. The interest is held throughout. The acting is good; the direction fair. There is a fairly thrilling horse race. A great deal of the book plot has been eliminated so as to speed up the action. The first part of the book, for example, has been only touched upon; nine-tenths of the actions unfolds in the south:—

Lena Rivers (heroine) and her grandmother go to live with her uncle in the south. Her cousin and aunt are snobbish and make life miserable for her, particularly because she was loved by the young man (hero) whom her cousin hoped to make her husband. The father of the heroine, who had deserted her mother years previously, and who had thought that his wife had died childless, takes an interest in her but does not disclose his identity. This gives rise to scandal and makes the hero, ward of the heroine's father, misinterpret the interest his guardian had shown toward her. The hero decides to marry her cousin. But the wrecking of their automobile prevents them from carrying out their decision. The hero's guardian then has a chance to explain to the hero that he is the heroine's father. A reconciliation is effected between the hero and the heroine.

The plot has been founded on the old novel by Mary J. Holmes; it was directed by Phil Rosen. Charlotte Henry is Lena; Beryl Mercer Lena's grandmother; James Kirkwood Lena's father; Morgan Galloway the hero; John St. Polis Lena's uncle.

Suitable for children and for Sunday showing. The book is known so well that it should help the picture to draw good crowds.

THE SHERWOOD ERROR ABOUT THE BROOKHART BILL

I read in the Baltimore Sun of March 20 an article by Robert W. Sherwood in which he condemned the Brookhart Bill on the ground that it sought to set up a commission to select the stories for the pictures, and stars and directors to interpret them.

Since the Brookhart Bill does not contain such a provision, I wrote to the editor of the Sun requesting him to correct the Sherwood error. He printed my letter in the April 3 issue.

Since his articles are syndicated, I have written to Mr. Sherwood himself calling his attention to the error he had committed, asking him to make the correction so that it may appear in all the papers that print his syndicated articles. I am sure that Mr. Sherwood will make the necessary correction. In the meantime, I wish you to let me know if you have seen it in any paper in your zone, and I would ask you to watch for the correction so that, if no correction is made, I may write to the editor of each paper calling his attention to the injustice done to your cause.

It seems as if some one is passing the misinformation around, for I have before me a letter written to Mr. G. Park Weaver, of the Capital, Dover, Delaware, by Mrs. Edmund M. Barsham, motion picture Chairman of the Delaware State Federation of Women's Clubs, in which she makes the same assertion, in addition to making other damaging statements, the result of the misinformation she has received.

WHAT TO DO WITH "FREAKS"

Since "Freaks" has not been shown in this territory, I have not yet been able to see it; but I have received information to the effect that it is, as I have stated in these columns before, a vile and disgusting picture. You may judge for yourself from the synopsis printed in the MGM press-sheet. Here it is:

"Although Hans, a midget in Mme. Tetralini's circus in France, is engaged to Frieda, the midget bareback rider, he is really infatuated with the beautiful but unscrupulous Cleopatra, a trapeze performer who is carrying on a love affair with Hercules, 'strong man' of the troupe.

"Cleopatra secretly laughs at the attentions of the little midget, but when she learns that he has (had) inherited a fortune from a rich uncle, she enters into a plot with Hercules by which she is to marry Hans after which she will poison him and run away with Hercules.

"* * * the midget marries Cleopatra.

"A wedding feast is held in a tent after the ceremony at which Cleopatra openly humiliates Hans by carrying on in a drunken orgy with Hercules. He now begins to realize the true nature of the woman he has (had) married. All the freaks are at the feast and in a hilarious mood vote to adopt Cleo as one of them, since she is now the wife of a midget. Cleopatra flies into a rage at this gesture and drives the freaks from the tent with the vilest epithets and insults which they can never forgive.

"The plot to poison Hans is discovered and the freaks rally to the aid of their fellow members avenging him and themselves on Cleopatra and Hercules.

"The latter try to escape but are caught and made the victims of a horrible ritual.

"'We accept her as one of us!' the freaks chant, 'accepting' Cleopatra by transforming her into a freak, and the horribly mutilated woman is finally seen on exhibition in one of the 'pits' of the sideshow she once scorned. Hercules, too, is the victim of a grim revenge. * * *

You must admit that, terrible as this synopsis reads, it must be greatly milder than the picture; but it is enough, as it stands, to convey to you the idea what a terrible picture it is. Notice that the underlying idea is murder with robbery; and while proceeding to carry on their murderous plan Hercules and Cleopatra do things that are disgusting to adults and demoralizing to children, for the synopsis states: "Cleopatra openly humiliates Hans by carrying on in a drunken orgy with Hercules." The language used by Cleopatra does not seem to be edifying, either: the synopsis states: "* * * and drives the freaks from the tent with the vilest of epithets and insults which they can never forgive."

The mutilations?—they certainly must be revolting.

And yet the executives of Metro-Goldwyn-Mayer insist that you either play this freak of their fancy or pay for it even though you may not show it.

It might interest you to know that, though they are insisting that you play it, they are not showing it in their own theatres. Nor are they forcing Publix and the other

producer circuits to play it. It is manifest that they want you to show it to ruin your business and drive your customers to their theatres.

Of course, you cannot show such a picture. On the other hand, you cannot pay for it and lay it on the shelf; it will ruin you. Under these circumstances, what can you do? To sue MGM in the courts for the cancellation of it will cost you much more than the rental you are required to pay.

I have conceived a thought by which you will profit even though you may pay for it and not show it. Here it is:

Book the picture on a Monday, or Tuesday, or on any other slow week day. Announce that on that day your theatre will remain closed because you are unwilling to become an instrument of demoralization among the people of your community by showing such a picture. Show the picture on that night to invited guests consisting of the most prominent persons of your town—ministers, priests, rabbis, the Chief of Police, Mayor, alderman, bankers, to the officers of your Chamber of Commerce, and to the heads of all civic and fraternal organizations. After they see the picture, make a speech to them, or have a good speaker make it for you, pointing out the kind of pictures they are producing at Hollywood and are forcing you to show, requesting them to communicate with your Senator at once demanding that he fight for the enactment of the Brookhart Bill into a law.

It is hardly necessary for me to point out to you that, whatever you may lose on that night by closing down you will more than gain by the good will you will create for yourself.

By all means do it! MGM will not like it at all, of course, but it is the only way for you to stop their production department from making such vile freaks.

THE HONEST EFFORTS OF A COMPANY

Of the companies that found themselves in an embarrassing position lately because of the financial situation of the country, RKO seems to be the only one that is making a serious effort at rehabilitation. In the last two months, RKO has been seeking the most capable men to put at the head of the important departments, investing them with authority to clean up graft and incompetence whenever they detected it. Martin Beck at the Vaudeville department has done wonders, as I understand. Likewise Ned Depinet, head of the distribution branch. Harold Franklin is making a good job presently in an advisory capacity.

One of the latest acquisitions by RKO is Robert Sisk. Mr. Sisk may be counted among the best young product the theatrical and the picture industry have developed. As he is a man of high character and ideals, the organization is expecting much from him. And it will not be disappointed; already he has chased away grafting, saving the company tens of thousands of dollars a year.

Mr. Hiram Brown was handicapped when he first came in the industry by his total lack of knowledge of the industry and of its people. The result has been that he trusted people who proved unworthy of his trust. But he has now learned where he can get honest-to-goodness information, and is profiting from it by proceeding to bring into the fold of his organization the best minds and the highest characters.

HARRISON'S REPORTS hopes that other companies will do the same thing.

T.O.C.C. DENOUNCES FOX FOR POSTER POLICY

At a meeting held by Theatre Owners Chamber of Commerce at the Astor Hotel, Friday, last week, the Fox Film Corporation was denounced because of its new poster policy. Although no invectives were used, the meeting was pretty heated and when president Charles L. O'Reilly asked for authority to engage counsel to take court action in case the Fox Corporation obtained an injunction to prevent the poster exchanges from handling Fox posters it was granted cheerfully and unanimously.

The spirit of the meeting was that any distributor who at this time causes an exhibitor to increase his expenses is an enemy, and that the exhibitors would be justified in going on a play-date strike against him.

At the conclusion of the meeting, Mr. O'Reilly urged that each member write a letter to Fox protesting against its policy, but to send the letters to him so that he might present them to Kent in bulk.

Mr. O'Reilly stated that he would send a representative to the meeting of the poster men, which is to be held in Chicago next week. He is ready to join a national movement against the Fox practice.

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BANANAS AND PICTURES

Because of the difficulty in presenting valid arguments why the Brookhart Bill should not become a law, some persons go to the extremes to find such arguments.

I have before me, for example, a copy of a trade paper in which the writer, in order to convince the exhibitors that the Brookhart bill is destructive, compares the Bill with bananas. He says partly:

"Compare film buying with similar transactions in any other field.

"If you buy a whole bunch of bananas from a produce merchant, each of those bananas will cost you about a third as much as they would if you bought them individually at a fruit stand.

"The same goes for a barrel of apples.

"There may be some small ones and some bad ones in those blocks of bananas and apples, but the low average cost per banana is in favor of the buyer."

This argument is really sillier than the argument a prominent distributor executive made about a year ago in an attempt to justify block-booking; he compared buying of moving pictures in blocks with buying a number of issues of a magazine or periodical.

I beg your permission to descend from the sublime to the ridiculous and accept this writer's comparison of bananas with pictures for the purpose of refuting his argument. To begin with, when you deal with a reputable banana dealer and one-half of the bananas in a shipment turn out to be rotten the dealer will make good; if not the first time, at least the second time. If he refuses to make good and still continues to ship you one-half rotten bananas you will go to some other wholesaler for your future purchases. You cannot do the same thing with picture merchants—you cannot go to some other "merchant," because there are eight or nine such merchants in all, and they are not producing enough "merchandise" to enable you to have any choice.

Suppose, however, that the bananas you receive are sound but when your customers eat them become ill; when you call your merchant's attention to this fact, he will immediately conduct an investigation to find out whether the poison was injected into the bananas after they were grown or it grew with the bananas. If he finds that it grew with the bananas, he will call the attention of the constituted authorities of the region where these bananas grow and a ban will be put on the gathering of the crop; if he finds that the poison was injected afterwards, he will call the authorities into consultation and the poisoners will be caught in no time. But what happens in the moving picture business? Most of the "bananas" they make are poisoning the minds of the nation, corrupting its youth, and yet this writer wants you to keep on buying blindly this poisonous product without a chance to protect your patrons from it.

He says that when you buy bananas some of them will be big and some small. Evidently he is not aware of the fact that in most instances you cannot buy "bananas" of any size, no matter how much you offer, until the circuits have eaten the meat, leaving the peels for you.

I hope that this writer has had enough "bananas" for one sitting, and that he will present better arguments in the future.

A distributor, whom I greatly respect, has asked me why destroy the little elasticity there is in production by making it difficult for the producer to make "inspired" changes during production when the effect will be to improve the entertainment quality of the picture; he assures me that it will be almost impossible to produce pictures successfully if the Brookhart bill became a law.

My answer to this remark is this: If the producers cannot make pictures profitably by being held by a law to the letter of the synopsis, then let them make the pictures before they sell them. They are working under

such a law successfully in England, and the theatres are prospering. The law there forbids the selling of the pictures before they are trade-shown and the theatres have profited from it, for the exhibitors are able to book what pictures appeal to their particular localities better. Mr. Arthur Dent, of British International Pictures, Ltd., who was in the United States recently, told in an interview printed in an American trade paper that a British exhibitor, though he cannot review all the pictures himself, obtains reliable information from different sources.

But here is the one consideration that should prompt the entire industry to get back of the Brookhart bill: In order for a business to prosper, it must cater to the greatest number of customers possible. If a commodity a merchant handles attracts only fifty per cent of the potential customers he will not be able to make as much profit as he would if that article had selling possibilities to one hundred per cent of the possible customers. It is, of course, very difficult for a merchant to handle commodities that will have a sale to one hundred per cent of potential customers, but he should strive to reach that goal.

Likewise, in the moving picture business, we know that there are theatres that attract patrons when they show a certain type of pictures and "starve to death" when they show another type. Why not, then, give each exhibitor an opportunity to reach his one hundred per cent customer goal by selection? He cannot do it when he is forced to show dirty sex pictures, or gangster pictures, or inane society dramas, or Westerns, or any other type that fail to draw customers for him.

Last week a friend of mine called the attention of a prominent publisher to my review of "She Wanted a Millionaire;" this publisher could not understand how it was possible for a producer to put into the mouth of a character, "Yes, a proposal that you spend the night with me!" given by this character in answer to the question of the heroine who wanted to know if what he had said to her previously was a marriage proposal. This publisher was astounded also when my friend called his attention to the synopsis of "Freaks," printed in last week's editorial, "WHAT TO DO WITH 'FREAKS.'"

Let me again warn the producers that they will not be able to get away with the filth they have been putting into pictures lately much longer. It is impossible to believe that the people of the United States will keep on accepting complacently the product of some warped brains; one of these days they will be roused to such a point that they will give the moving picture industry a treatment which will be nothing when it is compared with the treatment they gave the saloons.

Let me make my position clear: I am not a reformer, and not a religious fanatic; but merely a student of facts, trying to make you see the picture that I see with the eyes of my mind as to what treatment the picture industry will get if the producers of filthy pictures do not stop producing them. As far as you are concerned, your one aim should be the enactment of the Brookhart bill into a law. Work as you have not worked before. Bear in mind that the preservation of your investment will depend largely on the passage of this Bill by Congress. Success of the Bill will mean that you will have the right to select the type of stories that will go well in your theatre; failure of it will mean that the stories will, in many instances, be selected by mistresses and by morons.

A TYPOGRAPHICAL CORRECTION

In the article "RCA PHOTOPHONE AGAIN TO THE FRONT!" which was printed in the March 19 issue of HARRISON'S REPORTS, it was stated that the weekly payments for the small size equipment is \$17.40 a week. The correct figure is \$14.70.

"Disorderly Conduct" with Spencer Tracy and Sally Eilers

(Fox, Mar. 20; running time, 81½ min.)

Fox has not produced a picture with so much realism for a long time. One is made to feel as if present in a sensational real-life occurrence. It is the story of a police sergeant, hero, who turns into a grafter when he gets the worst of it for trying to do his duty conscientiously. The various scenes, where bootleggers and gangsters are introduced, are suspenseful. The most suspenseful situation is that where the gangsters follow the hero in a taxicab; when the hero reaches home he rushes out of his taxicab into the house, escaping the machine gun bullets. But one of the bullets hits and mortally wounds his little nephew, whom he worshipped. The death of the child is deeply pathetic. The scenes where the hero confronts the murderers and shoots them dead hold one in tense suspense. The story is a mixture of good and bad moral: the bad moral is conveyed by the sight of the hero turning a grafter; the good moral is conveyed by his regeneration:—

The hero, a motorcycle police sergeant, arrests the heroine for speeding. Her father is a powerful bootlegger, and she promises to get even with the hero. She carries out her threat and the hero is demoted and transferred to another precinct. The Captain of his new precinct is an honest man, who demands honesty of his men. The hero, determined that honesty does not pay, makes much money on the side by protecting speakeasies and gambling places. He sets up a comfortable home for his mother, two nieces and nephew. The Captain finds out about the hero's dishonesty and orders him to head a raid on a large gambling establishment to which the hero had given protection. At the gambling place he finds the heroine in a room with a murdered man and although she pleads innocence he arrests her. He accepts \$10,000 from her father not to talk about it. The gambler is out to get the hero. Instead he kills the hero's nephew who had been playing on the street. This brings the hero to his senses. He kills the gambler and although he is wounded he manages to get back to his Captain and return the \$10,000. He recovers from his wounds and is given back his old job as motorcycle sergeant. The heroine begs for forgiveness and they are united.

The plot was adapted from a story by William Anthony McGuire. It was directed by John W. Considine, Jr. In the cast are Ralph Bellamy, El Brendel, Dickie Moore, Ralph Morgan, Allan Dinehart, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: In the contract 305 is listed as "Disorderly Conduct," story by Barry Connors with Victor McLaglen and Edmund Lowe. Since the finished picture is by William Anthony McGuire and neither McLaglen nor Lowe are in the picture it is a story and star substitution.

"Scandal for Sale" with Rose Hobart, Pat O'Brien and Charles Bickford

(Universal, April 10; running time, 72 min.)

A fast-moving newspaper story, dealing with tabloid journalism. The hero is an extremely unsympathetic character for in his desire to get "tabloid" news he stops at nothing, even sending his best friend to his death. The heroine arouses sympathy because of her unhappiness due to the sort of life she and the hero were living and because of his neglect of the family. An extremely pathetic situation is the one in which her young child dies. An exciting situation is the one in which the hero's friend is shown flying across the Atlantic ocean:—

The owner of a small town paper kills any sort of sensational news the hero, editor, attempts to print. This so infuriates the hero that he resigns and his friend, a reporter, quits with him. Despite his wife's protestations they move to New York and the hero secures a position on a tabloid newspaper. He builds up the circulation by printing sensational news. His friend, the reporter, helps him. His work causes him to neglect his wife and family. His small son takes sick and as he fails to bring a doctor, he dies. The heroine blames the hero for his death. Desiring to print something startling he urges his friend to fly across the Atlantic with a German aviator. The heroine, knowing that the friend loves her, pleads with him not to go. But he does. The plane is wrecked and he is killed. This brings the hero to his senses. The heroine wants to leave him, but he pleads with her to give him another chance. She agrees and they leave for a small town where the hero will again work on a small newspaper.

The plot was adapted from the novel "Hot News," by Emile Gauvreau. In the cast are Claudia Dell, J. Farrell MacDonald, Berton Churchill, and others.

Not suitable for children or for Sunday showing.

Substitution Facts. In the contract 4023 is listed as "Barbary Coast," no author's name but described as a "story of Frisco Dance-hall days." Since "Scandal For Sale" has nothing to do with Frisco dance-hall days, it is a theme substitution. "Hot News" was announced last season by MGM.

"Steady Company" with Norman Foster, June Clyde, Zasu Pitts and Henry Armetta

(Universal, March 14; running time, 67 min.)

An entertaining comedy drama, with some thrills. Most of the comedy is provoked by the acting of Mr. Armetta, who takes the part of an Italian shoemaker, as well as by that of Zasu Pitts, who takes the part of a telephone operator, friend of the heroine. The thrills are caused by a prize fight, in which Norman Foster seeks to win a championship title. There is considerable pathos, too. The acting is good and the action holds the interest pretty well all the way through:—

The hero, a truck driver, trains with hope of becoming a prize fighter. He meets the heroine and offers her a lift. She accepts his offer but not without making him understand that if he has any wrong thoughts about her he had better cast them off. They meet again and the two fall in love with each other. While acting as a substitute the hero shows such fighting skill that he attracts the manager of prize fighters who offers to train him. The heroine is heart-broken when she finds out that he aspires to become a prize fighter. They had a tiff and part. The hero loses the next fight. The heroine, having overheard people say that he is yellow, goes to him and, having indicated to him that she has changed her mind about prize fighting, urges him to accept another offer for a fight so that he might get a chance to prove that he is not yellow. He is glad and accepts the suggestion.

The story is by Edward Luddy; the direction, by Edward Ludwig.

There are no sex situations but its suitability for Sunday depends on whether you show prize fight pictures on such a day. Children will like it if you want to show them such a picture.

SUBSTITUTION FACTS: On the contract 4011 is listed as "Baby Faced Gangster," based on the story "Baby Faced Killer," by Donald Henderson Clarke, and since "Steady Company" has been based on the story by Edward Luddy, it is a story substitution and you are not obligated to accept it.

"Destry Rides Again" with Tom Mix

(Universal, Apr. 17; time, 53 min.)

The fears some persons had lest Mr. Mix' voice should not record well will be dissipated by this picture, for the reproduction of it is excellent. The story material is very good; it is human, and the action keeps one's attention to the screen at all times. Mr. Mix again takes his old part, of being kindly and of setting no bad example for children. He shows attachment for little children. And the children show great affection for him and for his horse. In the last one-third, George Ernest, a boy about eight years old, almost "steals" the picture; Mix, slightly wounded, is supposed to be hunted by the outlaws. In his efforts to escape from them, he comes upon a farm house. Every one of the family is absent except George Ernest, who acts as a hero worshipper, the object of his worship being Mix (as Destry). At first the boy pretends he has not recognized him although he speaks admiringly of him. After washing his wound like an "old-timer," he advises Mix to sleep, undertaking to act as a guard, to notify him if any one should approach the house. These scenes will give much pleasure to those who will see the picture.

The story deals with a hero who is framed by his partner, secretly the leader of an outlaw gang, and sends him to jail for a year for murder. He vows to revenge the wrong done to him. When he comes out, he first pretends that he is a sick man and that he had given up his revenge plans. Suddenly he goes after the outlaws and gets every one of them. (He does not shoot any one of them himself.) He wins as a wife the heroine, who was coveted by this partner.

Max Brand wrote the story; Ben Stoloff directed it. The direction could have been better. Claudia Dell is not so good a heroine. Earle Fox is the villain.

Good for children and for Sunday showing.

"It's Tough to Be Famous" with Douglas Fairbanks, Jr.

(First National, April 2; time, 79 min.)

A fairly amusing comedy, with human interest. The human interest is awakened by the fact that the hero, an unassuming man, is thrust into the spotlight as a national hero, much against his desire to be left alone. There is much comedy in the situation where he, while being acclaimed by civic leaders as a great man, shows that the only thing that concerns him is to obtain a handkerchief, having left his at home. Scenes of actual welcome-home parades have been worked into the picture cleverly:—

The hero and his men are trapped in a submarine that had been rammed by a steamer. His men, by following his directions, are saved. He is left alone in the submarine for he cannot work the lever himself to effect his escape. Divers sent down to investigate the wreck hearappings. The hulk is raised and he is saved. He resigns from the navy but life for him is one round of dinners, speeches and endorsements. This eventually brings a break with his wife; they separate. He is so unhappy that he no longer follows the directions of his manager. He is reconciled with his wife. While driving back home he saves a couple in an automobile stalled on a railroad track but speeds away before his identity becomes known, for he wants to be left alone.

The story is by Mary McCall, Jr. It was directed by Alfred E. Green well. In the cast are Mary Brian, Lilian Bond, Terrace Ray, and others.

Good for children and Sundays. (Not a substitution.)

"The Big Timer" with Ben Lyon and Constance Cummings

(Columbia, March 10; running time, 72 min.)

A fair comedy-drama, centering around prize fighting. It is doubtful though if the picture going public will accept as a promoter of prize-fights, a woman, for it is an unusually "tough" profession. The heroine arouses much sympathy because of her devotion to the hero. Although one feels sorry for the hero's decline from a champion to a cheap fighter, his former actions and mean treatment of the heroine rob him of one's sympathy. There is some excitement in the situations where the hero is shown fighting, especially the fight in which he loses his title:—

The heroine helps her father run a training gymnasium for fighters, and to arrange for fights for them. The hero has ambitions to become a great fighter but her father has no faith in him. When her father is killed in an accident the fighters desert her, refusing to be managed by a woman. The hero sticks by her. They are married. Through her training, advice and managership he becomes a great fighter and makes much money. Despite her protestations, he insists that they live in a fashionable apartment on Park Avenue with a butler and other servants. He becomes acquainted with a wealthy group of people and late parties and rich food soften him. He tells the heroine he is through having her manage him and he becomes associated with a man she believes to be a crook. He is double-crossed in his first fight under this man's arrangement. The heroine leaves him. He sinks lower and lower. Through a ruse the heroine awakens faith in him again and he shows her that he can still fight. They are reconciled.

The plot was adapted from a story by Robert Riskin. It was directed by Eddie Buzell. In the cast are Thelma Todd, Charles Delaney, Tommy Rugan, Charles Grapevin and others.

Unless you object to showing prize-fight pictures to children, and to Sunday patrons, it is suitable for such purposes. (Not a substitution.)

"South of the Rio Grande" with Buck Jones

(Columbia, March 5; running time, 60 min.)

A good western, centering around the activities of the Rurales, Mexican police (like the Texas Rangers.) There is human interest, action, and suspense. It starts off with an exciting situation in which the hero, commander of the Mexican police, routs some bandits from a town by endangering his own life, and ends with another exciting situation in which the hero's men come to his rescue just as he was to be shot by the villain. There is some good horseback riding.

The story revolves around the efforts of the villain to buy up valuable property for his company to be developed for oil. The heroine's father refuses to sell his property

and the villain attempts to scare him off by threats. He is prevented from carrying out his threats by the hero and his men. The heroine's brother, hero's pal, is in love with a girl who had caused the death of the hero's brother. She was working with the villain and in order to get rid of the hero accuses him of having attempted to assault her. The friends part, but the hero eventually proves the deception of the girl, wins back his friend and wins the love of the heroine.

The plot was adapted from a story by Harold Shumate. It was directed by Lambert Hillyer. In the cast are Mona Maris, Philo McCollough, Doris Hill, George Lewis, and others.

Suitable for children and for Sunday showing. (Not a substitution. No reflection cast on Mexicans.)

"High Speed" with Buck Jones

(Columbia, April 2; time, 60 min.)

Good entertainment. It is filled with thrilling action. There is also deep human appeal, caused by the attachment between Mr. Jones and Mickey McGuire, a little crippled boy Mr. Jones had been caring for. Their affection for each other is inspiring. Mr. Jones appears this time as an automobile racer. The closing scenes are highly exciting; they show the hero outwitting the villain, rescuing the heroine, and coming out a winner even though he had lost time in the race:—

The hero cares for the little son of a pal who had been killed in an automobile race. He takes his friend's place hoping to win the race and enough money to have an operation performed on the boy. Through a trick on the part of one driver, he not only loses the race but is suspended from racing for one year. He becomes a policeman and is known on the force for his speedy driving. He suspects the heroine's father's manager of being a crook. At the end of the year he is engaged by the heroine's father to race his car in an important race, after his regular driver had been incapacitated by a trick on the part of the manager, who was betting against the car and working for a gang of crooks. The hero eventually is able to prove the guilt of the manager, frustrate the plans of the crooks, rescue the heroine in an attempted kidnapping, and win the race. He and the heroine are united, happy that they can now afford to do something for the crippled boy.

The plot was adapted from a story by Harold Shumate. It was directed by D. Ross Lederman. In the cast are Loretta Sayers, Wallace MacDonald, Ed LeSaint, and others.

Suitable for children and for Sunday showing. (Not a substitution.)

"The Misleading Lady" with Claudette Colbert and Edmund Lowe

(Paramount, April 15; running time, 67 min.)

A moderately amusing comedy. The story is thin and at times silly. The comedy occurs in the last half of the picture, because of the excellent performance of Stuart Erwin, as a lunatic with a Napoleonic complex, who had escaped from an asylum. The keepers who are out looking for him are forced to sing the French national song and pretend they are soldiers in his army in order to get him to go back to the asylum. The heroine is not a particularly sympathetic character because of her actions towards the hero. He arouses some sympathy in the beginning, but his later actions towards the heroine by treating her in cave-man fashion are somewhat silly:—

The heroine, a wealthy society girl, bored by her surroundings, wants to go on the stage. A certain famous producer is a guest at a week-end party to which she had been invited. She begs him for the leading role in his new play. He tells her she is too unsophisticated. He makes an agreement with her that if she can get the hero, one of the guests, to propose marriage to her in three days, he will engage her for the role. She accomplishes this and without the hero suspecting she has his proposal recorded on a phonograph record. This enrages the hero when he finds out about it. He kidnaps the heroine and takes her to his cabin in the woods. He treats her in a rough fashion. She makes her escape, but is brought back to his cabin by a forest ranger. Her friends had followed them to the cabin but she refuses to go back with them. She and the hero realize they love each other.

The plot was adapted from a play by Charles W. Goddard and Paul Dickey. It was directed by Stuart Walker. In the cast are Robert Strange, George Meeker, Selena Royle, and others.

Not suitable for children or for Sunday showing.

MR. SHERWOOD WILL CORRECT HIS ERROR ABOUT THE BROOKHART BILL

Last week I wrote to Robert E. Sherwood calling his attention to his erroneous statement about the Brookhart bill, asking him to give me the source of his information.

The following day he came to my office bringing me a copy of the March issue of *The Review of Reviews*, with an article by Edward M. Barrows, from which he obtained his information.

Since he found nothing in the copy of the Brookhart bill I sent him about a commission to select the stories and stars and directors to interpret them, he expressed his regrets for the error and promised me to make a correction. This will be printed in the thirty papers that are syndicating his articles.

THE MISLEADING ARTICLE OF EDWARD M. BARROWS ABOUT THE BROOKHART BILL IN "THE REVIEW OF REVIEWS"

The article "MOTION PICTURES: Success Through Self-Regulation," which was written by Mr. Edward M. Barrows, and which was printed in the March issue of *The Review of Reviews*, is full of misstatements as regards the Brookhart Bill and other matters that concern the independent theatre owners.

I have written a letter to Mr. Albert Shaw, the editor of that magazine, calling his attention to these inaccuracies. Part of my letter reads as follows:

"Since this article seems to be nothing but a defense of Mr. Will H. Hays and of his regime, I am led to believe that Mr. Barrows obtained his information from the Hays organization. It is manifest that he has not read the bill; I dare say that he has not even seen it; otherwise he could not have made statements that are altogether at variance with the facts.

"That Mr. Barrows received his information second-hand may be evidenced by the following facts: Senator Brookhart introduced his bill in the Senate on February 23; the Barrows article was contained in your March issue, which went on the stands for sale two days previously, or on February 21. And he could not have written it later than at least one month before the bill was introduced in the Senate, for we all know that, for an article to appear in a magazine such as yours, it must be in the hands of the editor at least one month before the printing day. The fact that you refer to this article in your article about Mr. Will H. Hays, which appears in the same issue, is further proof that the Barrows' article was in your hands at least one month prior to the date the Brookhart bill was born.

"Mr. Barrows seems to have committed the unpardonable sin not only of having written an article without having the facts before him, but also of having failed to hear the other side. Thus he has shown bias unworthy of a man whose writings are honored by such a paper as *The Review of Reviews*. For instance, he says: 'The Exhibitor's Association of his own state protested against the passage of the bill.' This is not even half of the truth. Though it is true that the Senator was criticized by some exhibitors of the State of Iowa and his bill denounced, Mr. Barrows is unaware of the fact that this act was brought about by the manipulation of the moving picture producers. Mr. Charles C. Pettijohn, lieutenant of Mr. Hays, was sent to Des Moines specially for the purpose; he prevailed upon the few exhibitors present at the meeting and the few of his friends that he could muster to criticize the bill. Those exhibitors did not represent the real sentiment of the independent exhibitors, as you should be convinced by the fact that Allied States Association, which represents the independent theatre owners in that State, are heart and soul back of the bill. You are at liberty to verify this statement from Mr. Abram F. Myers, general counsel of the National organization of Allied States, care of Union Trust Bldg., Washington, D. C.

"In addition to this, may I call your attention to the fact that that protest concerned not the present bill, known as S. 3770, but the bill known as S. 1003, which was introduced in the Senate on May 7, 1929, and which has been dead for more than two years? Mr. Barrows would, however, have been wrong even if his references concerned that bill, for bill S. 1003 did not provide for a commission either."

The part of the heading "Success Through Self-Regulation" is enough to make one feel as if this article was written with the purpose of defending Mr. Hays and his regime, and to create sympathy for both. Yet it is my be-

lieve that the editor of *The Review of Reviews* would not have printed it had he even suspected that there were inaccuracies in the statements made in it. This leads me to believe that he will correct these inaccuracies either by an editorial or by giving an opportunity to the independent exhibitor side to be heard. We shall soon know whether this assumption is or is not correct.

NEW LOW FOR FILM STOCK

Sometime ago I printed a table giving the comparative drops in film stock. Since that time, new records have been established. Here they are:

	HIGH	LOW	DROP
Fox	105 $\frac{5}{8}$	2 $\frac{1}{4}$	97.862%
Paramount	77 $\frac{1}{4}$	4 $\frac{7}{8}$	93.690%
Warner Bros.	80 $\frac{1}{4}$	1 $\frac{1}{2}$	98.119%
Loew	95 $\frac{3}{4}$	20 $\frac{3}{4}$	78.340%

The RKO stock is not included in this table because its stock issue is new, the old issue having practically been wiped out.

The average drop of the three companies—Fox, Paramount-Publix, and Warner Bros.—has been, from the highest these stocks have reached to the lowest recorded on Friday, April 8, approximately 96.557%. In other words, for every dollar the stocks of these companies were worth three years ago they are now worth an average of 3.443 cents. Accordingly, if three years ago the assets of these companies were worth \$1,000,000,000.00, they are now worth, if the market figures are to be taken as a criterion, only \$34,000,000.00. Quite a drop!

If the same ratio of decline continues, I fear that they are going to give their stock away.

ADVICE ON COPYRIGHT VIOLATIONS

Now and then I receive either a telegram or a letter from an exhibitor asking my advice whether he should settle with the Copyright Protection Bureau for an unintentional violation of the copyright law through the withholding of a film for a longer period than the contract calls for, or to ignore the Bureau's demands and let the matter go to the courts.

Giving an advice on such a matter would require legal training, and particular knowledge of the copyright law; and since I am not a lawyer, I cannot undertake to give any one advice what to do.

I am sorry that I am compelled to disappoint some subscribers but I will not violate my rule of refraining from giving advice on matters that I am unfamiliar with. An exhibitor must consult a lawyer in such a matter.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF HARRISON'S REPORTS, published Weekly at New York, N. Y., for Apr. 1, 1932.

County of New York.
State of New York.

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared P. S. Harrison, who, having been duly sworn according to law, deposes and says that he is the Editor and Publisher of the HARRISON'S REPORTS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:
Name of Publisher, P. S. Harrison, 1440 Broadway, New York, N. Y.

Name of Editor, P. S. Harrison, 1440 Broadway, New York, N. Y.
Managing Editor, None.
Business Manager, None.

2. That the owner is: P. S. Harrison, 1440 Broadway, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of bona fide owners; and this affiant has no reason to believe that any other person, association, or corporation, has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) P. S. HARRISON,
(Owner).

Sworn to and subscribed before me this 30th day of March, 1932.
LILLIAN SILVER.

(My commission expires March 30, 1932.)

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No. 17

The Two Block-Booking Decisions in the Federal Courts

On April 5, the Circuit Court of Appeals for the Second Circuit dismissed the order of the Federal Trade Commission by which it sought to compel Famous Players-Lasky Corporation to stop selling its pictures in blocks and to discontinue other acts which the Commission considered as being unfair competition and in violation of the law.

The following day the trade papers, evidently supplied with copies of the decision by the Hays organization, wrote long articles hailing the decision as epoch-making, a victory for block-booking. "Block-booking was fully legalized in a unanimous decision handed down yesterday," said one of them.

The noise celebrating this "victory" had hardly been started when another decision, handed down by a different Federal court, in Chicago, threw ice water on the backs of the celebrants. The same papers said very little about it. One of them tried to interpret also this decision as strengthening the first victory. But in a few days it said in chewed up words that the second decision did not mean what it first thought it meant; perhaps it meant something different.

What are the facts?

Let us treat each case separately in an effort to determine their significance: Let us first take up the case of The Federal Trade Commission vs. Famous Players-Lasky Corporation.

In August, 1921, the Federal Trade Commission, after receiving many complaints as to the tactics Famous Players-Lasky Corporation used in acquiring theatres, and as to the methods it employed in selling its films, issued a complaint against this company, charging it with many monopolistic practices. Block-booking was one of the points of the complaint, as forming the basis of the Paramount monopolistic tactics.

Upon issuing the complaint and for several years afterward, the Commission carried on a determined investigation of this company's acts by sending its agents to the exhibitors affected by the tactics of the Paramount representatives, among whom foremost were S. A. Lynch, in the Southern States, and the late Alfred Black, in the New England States, and by holding a hearing in New York City. Veteran exhibitors remember the incidents of Mrs. Dodge, a widow, of Morristown, Vt., and of Schwartz, of Willimantic, Conn.; Mr. Zukor was compelled, because of the great outcry of the exhibitor organization, at that time headed by Sydney S. Cohen, Charles L. O'Reilly, Sam Berman, and Hon. James J. Walker, Mayor of New York City, at that time State Senator, to reimburse them for the loss of their theatres.

The case dragged on for years, for reasons explained in this issue repeatedly, until July 9, 1927, when the Federal Trade Commission issued its famous "Cease and Desist" order.

Because of the fact that the Federal Trade Commission does not possess judicial powers, it was compelled, in order to enforce its order, to obtain an enforcing power from the courts. Before certifying the case to the Circuit Court of Appeals, however, it was necessary for it to have the record of the testimony printed.

Since the Commission asserted that there were no funds available for the printing of this record, which consisted of about twenty thousand pages, it delayed certifying the case until recently, when, with the consent of the court, one thousand pages were selected for printing. Basing upon the facts appearing on these one thousand printed pages of the testimony, the court found the defendant, Famous Players-Lasky, not guilty of the charges.

In accordance with reputable attorneys, the one thousand pages the Commission's Counsel selected for printing were, in their opinion, the weakest of the lot.

Even if all the record were printed and the Courts had

rendered a decision no different from the present, the issues of block-booking would not have been settled definitely, for the reason that the conditions the Commission's act sought to remedy were different from the conditions existing now. None is qualified to speak better on the case than Hon. Abram F. Myers, General Counsel of Allied States, on account of the fact that, at the time this case was prosecuted by the Commission vigorously, he was its Chairman.

"The decision of the Circuit Court of Appeals for the Second Circuit in the case of Federal Trade Commission v. Famous Players-Lasky Corporation," says Mr. Myers in a statement issued on April 6, "**** has no bearing on present conditions and practices in the motion picture industry.

"The evidence related to conditions prior to 1925. At that time, Warner Brothers had not acquired the First National Company; Fox had not acquired Metro; RKO had not acquired FBO and Pathe; *** Moreover, the 'big five' producers had only begun to acquire their chains of theatres.

"This sufficiently explains away the findings of 'free and open competition' and 'absence of monopoly.'

"The narrow issue involved was whether block-booking, practiced by a single distributor, was an unfair method of competition under the Federal Trade Commission Act. The court was not concerned with the important question, from the standpoint of the public, whether under the practice theatre owners were compelled to buy and exhibit pictures wholly unsuited to the preferences and tastes of their patrons.

"The sex and gang pictures, made by the producers for their downtown theatres, and which are so unsuited to the neighborhood and small town houses, were not so common in those days and the Federal Trade Commission was not concerned with the social and moral problems involved in forcing such pictures on the family trade which makes up the bulk of the patronage of the independent motion picture houses.

"The manner in which the case was handled by the Federal Trade Commission in abandoning numerous contentions and stipulating much of the evidence out of the record will be made the subject of inquiry and report under Senate Resolution No. 170. ***"

The facts of the other decision, concerning the case of the United States of America against Balaban & Katz Corporation and the others, among whom are all the big national distributors, are partly as follows:

The complaint was lodged by the Department of Justice against these defendants at the time Balaban & Katz were trying to freeze out Marks Bros. about three years ago. Since that time, many of the complaining witnesses have been either bought out outright or absorbed by the principal defendant. This naturally made matters much more difficult for the courts to reach definite conclusions. The Government, however, was unwilling to abandon the case. This brought the defendants to a point where they either had to stand trial, or to admit their guilt and make a compromise with the court. Evidently they did not want to go through with the case and agreed to a consent decree. This decree is, in effect, similar to that rendered in the Famous Fox-West Coast case, in which unreasonable protection and holding back of film from unaffiliated exhibitors by the concerted action of two or more distributors was declared unlawful, and to which the defendant producer-distributors and affiliated exhibitors agreed voluntarily.

Mr. Abram F. Myers, in a statement issued on the occasion, said partly as follows:

"The independent theatre owners have received additional substantial support in their battle against arbitrary and unreasonable protection and other prejudicial and dis-

(Continued on last page)

"Scarface" with Paul Muni*(United Artists, March 26; running time, 90 min.)*

This is the most vicious and demoralizing gangster picture produced. There is no doubt that it will be resented by civic, educational and religious organizations; and rightly so, for both in action and in talk it is brutal and obscene. If ever an argument was needed by reform bodies in favor of censorship, this picture will furnish it. Even though the hero is killed in the end, there is no moral to the story. It is depressing for the most part, as it shows the hero and his henchmen shooting down everyone and anyone that stood in their way. The killings, in fact, reach a carnage and a massacre. There is not one character in the picture that arouses sympathy. The hero's sweetheart is shown as being thrilled at his murderous exploits and goading him on. His sister is shown as being flighty and sexy. One is left with a bad taste and a buzz in the ears, caused by the continuous savage shooting:—

The hero becomes connected with a gang of bootleggers. Anyone in his way is shot down. Despite the warnings of his chief, he invades another gang's territory; this results in much shooting. Although he himself is immoral, he keeps close watch over his sister and does not permit her to go around with men. She bitterly resents it, for she is as wild and untamed as he is. She falls in love with his pal, and despite her friendly overtures, he refuses to pay attention to her because of his loyalty to her brother. While the brother is away on a trip she again plays up to him and this time he succumbs. When the brother returns from his trip he finds them together in an apartment and kills his pal. After the murder his sister tells him they had been married. This breaks him. He goes to his apartment and the sister follows him there to kill him. But he is surrounded by police and she helps him shoot at them. They are both killed.

The plot was adapted from a story by Ben Hecht. It was directed by Howard Hawks. Paul Muni gives a powerful performance as the hero. Others in the cast are Karen Morley, Ann Dvorak, George Raft, and others.

If you value the good will of the people of your community, you should not show it. (Not a substitution.)

"Single Handed Sanders" with Tom Tyler*(Monogram, April 12; running time, 54 min.)*

There is much action, suspense, and human interest in this Western. The hero arouses sympathy because of his care and attention to his brother and his desire to sacrifice everything to make him happy and successful. The heroine, too, is a sympathetic character, for it is through her help that the homesteaders are able to settle and live.

The story revolves around the efforts of cattle men to drive out the settlers. The heroine helps the settlers by supplying them with food and clothing from her store until they are able to pay her. The hero's brother, who had just finished his law course is made Judge of the town and the hero hopes he will work for the settlers. Instead, he becomes involved with the cattle men. In the end the brother regrets it but is shot by one of them for having double-crossed them. The hero and the heroine rout the cattle men and make things safe for the settlers. They are united.

The plot was adapted from a story by Adele Buffington. It was directed by Charles A. Post. In the cast are Robert Maning, John Elliott, J. D. Wood, and others.

Suitable for children and for Sunday showing.

"This is the Night" with Lily Damita, Roland Young and Charles Ruggles*(Paramount, April 8; running time, 78 min.)*

A fairly good comedy, interpolated with music. The story is thin, and the theme rather risqué, but since it is handled in a comical rather than a serious vein it is not so objectionable. The heroine arouses some sympathy since she is in love with the hero, who does not pay her any attention. The comedy is caused by her desire to embarrass the hero before strange people, especially in the presence of the woman he imagined himself in love with.

The story revolves around the efforts of the hero to cover up an affair he had been having with a married woman. In order to fool this woman's husband he employs the heroine to pose as his wife. Because the heroine is so pretty the other woman is enraged. The hero and the heroine eventually fall in love with each other and are united. The other woman finds that she is still in love with her husband.

The plot was adapted from the play by Avery Hopwood. It was directed by Frank Tuttle. In the cast are Thelma Todd, Cary Grant, Irving Bacon, Claire Dodd, and others.

Not suitable for children or for Sunday showing.

"Careless Lady" with Joan Bennett and John Boles*(Fox, April 3; running time, 68 min.)*

It seems as if the only reason why this picture was made was to give an opportunity to some "clever" fellow at the Fox studio to put over his clever but dirty "cracks" in a clever way. There are many of them, which he puts over by expressions with a double meaning. As to entertainment, there is none, for the action is dull and the characters uninteresting.

The story is somewhat similar to "Lady with a Past," produced by RKO; it deals with a wealthy young girl, niece of straight-laced aunts, who is told that, in order for her to attract young men to her, she must be sensational. And she decides to get a "past" by going to Paris. In New York she is taken by a friend to a cabaret. The place is raided and she is arrested along with the others. The policeman forces her to put on an overcoat, which happens to have the name "Stephen Illington" written in the inside pocket. She is booked at the police station as Mrs. Illington, but the kind-hearted judge dismisses her case. Having been told that in Paris an unmarried woman cannot have a really good time, she adopts the name "Mrs. Stephen Illington." All goes well in Paris until Stephen Illington, the man she had met at the cabaret, and whose coat she had taken, arrives; then all goes wrong, for he, having been struck by her beauty, wants to carry out the role she had assigned him without his knowledge. In the end they fall in love with each other and marry.

The story is by Reita Lambert; and since "Honeymoon Lane," the contract picture, was to have been written by Hamilton FcFadden, it is an author substitution.

Not for children or for Sunday showing.

"Strictly Business"*(B.I.P., no rel. date set; running time, 39 min.)*

A thin sort of playlet that is moderately amusing. There is some suspense towards the end when the heroine becomes involved with a gang of blackmailers. The story concerns a young American girl who had come to England with her father. He finds it necessary to leave London on a business trip and makes arrangements for the nephew of his business associate to show her around town. She overhears this young man telephoning his sweetheart, telling her that he expected the American girl was a frump and a bother. She decides to teach him a lesson and makes herself look quite ugly. While on their tour of London she embarrasses him by behaving in a clownish manner. While away from him she gets mixed up with a group of blackmailers, but manages to free herself. The nephew's sweetheart finds the heroine in her fiancé's apartment. This almost parts the sweethearts, but everything is finally explained and they are reconciled. The heroine leaves London with her father.

The plot was adapted from a playlet, and directed by Jacqueline Logan. In the all English cast are Betty Amann, Percy Parsons, Carl Harbord, C. M. Hallard, Molly Lamont and Phillip Strange.

Because of one situation in which the blackmailer attempts to involve the heroine in a scandal, it is unsuitable for children or for Sunday showing.

"Behind Stone Walls"*(Action Pict., April 12; running time, 58 min.)*

A fair program picture, with some human interest. The hero arouses sympathy because of his willingness to sacrifice his own life, even to the extent of going to prison, in order to save from disgrace a woman he believed to be his mother. His father, too, is a sympathetic character. Several situations have pathos, as for instance the one in which the father is forced to prosecute his son; and another situation in which the son defends his father, held for trial on a charge of having murdered his wife. It develops that the father had learned that his son had gone to prison charged with murdering a man rather than disclose the fact that his mother and the murdered man had been lovers and that she had killed him. She was really not the boy's mother, his mother having died when he was born, his father having later married this woman. When the father confronts the mother with the facts she draws a gun and in a struggle she is killed. The son is released and pleads for his father. The father is freed and is happy with his son and the son's fiancée.

The story is by George B. Seitz; the direction is by Frank Strayer. In the cast are Robert Elliott, Eddie Nugent, Priscilla Dean, Ann Christy, and others.

Not suitable for children or for Sunday showing.

"The Cohens and the Kellys in Hollywood" with George Sidney and Charlie Murray

(Universal, March 28; running time, 75 min.)

Like the "Cohens and the Kellys" comedies released previously, this one, too, is hilarious. As usual, the comedy element arises from disagreements between the Cohen and the Kelly families. This time they get into pictures in Hollywood and it is a case of "Rise and Fall" or "Fall and Rise" of each family. When one family is on top of the world, it looks down upon the other family; but the other family has its chance and when it gets on top it looks down upon the other, which had fallen. In the end, however, the father of each family realizes that his family cannot get along without the friendship of the other family.

All the doings arise when Maurice Cohen (Norman Foster), son of Moe Cohen (George Sidney), sends the picture of Kitty Kelly (June Clyde) to a producing firm in Hollywood and she gets an offer to go into pictures. She grabs the opportunity and both families go to Hollywood.

The story is by Howard Green; the direction, by John Francis Dillon. Emma Dunn, Esther Howard, Eileen Percy, John Roche and others are in the supporting cast. (Not a substitution.)

Suitable for children and for Sunday showing.

"Fascination"

(B.I.P., April 1; running time, 57 min.)

This is so slow-moving that the spectator loses interest in the story. In addition there is nothing novel presented in this domestic triangle. The hero arouses no sympathy for he permits himself to be led into an affair with another woman, professing love to her, and then confessing to his wife that he never really loved the other woman. The other woman, too, arouses no sympathy for she deliberately sets out to win the hero, knowing that he is married. The heroine arouses some sympathy, but it is rather difficult to agree with her ideas, that is to share her husband with the other woman if it meant it would make him happier. There is some comedy here and there but it fails to lift the picture out of its lethargic state.

The plot has been adapted from a story by Victor Keddell, and directed by Miles Mander. In the all-English cast are Madeline Carroll, Dorothy Bartlam, Carl Harbord, Kay Hammond, Kenneth Kove, and others. The talk is clear.

Not suitable for children or for Sunday showing.

"But the Flesh is Weak" with Robert Montgomery

(MGM, April 9; running time, 77 min.)

Not very bright. In spots it is dull; in other spots it is irritating, for the hero is shown pursuing the heroine in such a way that it would not have been permitted by the majority of young women in real life. There is some comedy here and there but not enough of it to put the picture over. Most of this comedy is provoked by Heather Thatcher, who poses as the ugly but broad-minded Lady Joan, on whom the hero had first cast his eye, but whom he had thrown down for the beautiful Nora Gregor, a beautiful German girl, but yet of untried ability as an actress in American talking pictures. There is some sentiment towards the close, but it is somewhat forced: it is where Aubrey Smith, as the father of Montgomery, gambles beyond his means, loses, and gives a bad check. When Robert finds it out, he gives up beautiful but poor Nora Gregor and proposes to ugly but wealthy Heather Thatcher. Thus he is able to obtain money enough from her to cover the amount of the check. Nora is mortified when suddenly she hears Heather's father (Frederick Kerr) announce the engagement and thinks the worst of Robert. But Robert loves Nora too much to give her up. He goes to Heather and tells her all about it. Broad-minded Heather admires Robert for it and gives him up, making things appear as if their marriage announcement was a jest.

The picture has been founded on Ivor Novello's stage play, "The Truth Came"; it was directed by Jack Conway. Edward Everett Horton, C. Aubrey Smith, Nils Asther and others are in the supporting cast. (Not a substitution.)

Good for high class audiences; the masses may be bored with it. Perhaps children will laugh in the scenes where the hero enters the heroine's room at night time and refuses to leave it insisting upon making her fall in love with him and upon obtaining her marriage promise; though these scenes have been handled delicately I don't think they are very edifying to adolescents. Use your own judgment in determining whether it is good for Sundays.

"Man Wanted" with Kay Francis

(Warner Bros., April 23; running time, 61 min.)

An entertaining comedy-drama, with some human interest. The characters are sympathetic, and although there is no suspense in the story, the interest is held to the end. There are some comedy situations, caused by Una Merkel's attempts to have David Manners marry her:—

Kay Francis is devoted to her work of editing a magazine, although she is wealthy and married. Her husband does not believe in work and they understand and respect each other. She employs David Manners as her secretary and in time he works up to a responsible position in the magazine. They become interested in each other. But Manners, knowing she is happily married, becomes engaged to Una Merkel. He neglects her for his work and she always complains. Manners hands in his resignation, as he cannot work with Kay Francis any longer since he loves her. His last night at the office he learns that Kay's husband had left for Paris for a divorce. He declares his love and is accepted. Una Merkel then picks on Andy Devine as the man she will marry, despite his protests.

The plot was adapted from a story by Robert Lord. It was directed by William Dieterle. In the cast are Kenneth Thomson, Claire Dodd, and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

"Love Affair" with Dorothy Mackaill

(Columbia, March 17; running time, 68 min.)

Only fair. It is rather slow-moving, for there is too little action. The heroine arouses some sympathy when she consents to marry a wealthy man so as to have him sponsor the invention of the hero, whom she loved. There is an unpleasant situation in which the hero discovers that his sister had had an affair with the heroine's fiancé, and was attempting to blackmail him:—

The heroine, a wealthy society girl, takes up aviation as a pastime. She meets the hero, a flying instructor, and they fall in love with each other. He had invented a motor but needed backing to put it over. She interests a friend of hers and tells him to invest her money in it. She and the hero become lovers; he proposes marriage to her but she refuses as she does not want to stand in his way. He is determined to make good. When she learns she had lost her entire fortune, she consents to marry her wealthy friend in order to insure the success of the invention. The hero loses faith in her. She finds out that her fiancé had had an affair with the hero's sister and is determined not to marry him. She attempts to take her life but is saved by the hero. They are reconciled.

The plot was adapted from a story by Ursula Parrott. It was directed by Thornton Freeland. In the cast are Humphrey Bogart, Hale Hamilton, Halliwell Hobbes, Astrid Allwyn, and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

"Behind the Mask" with Jack Holt

(Columbia, Feb. 25; running time, 70 min.)

Evidently this is Columbia's "Frankenstein." Though there cannot be more than one "Frankenstein" in a season, and perhaps in a long time, "Behind the Mask" is not a bad horror melodrama. The last scene, where the fiendish doctor has the hero on the operating table, suavely telling him what he is going to do with him, must chill the spine of many a sensitive picture-goer, even though such person knows that something will soon happen to save his life, as it happens when the heroine bursts into the operating room and orders the doctor to put up his hands, shooting him dead when the foolish doctor disobeyed her command. There are other such situations not as suspenseful, of course. One of them is where the detective is placed by the doctor behind the fluoroscope ostensibly to look over his heart and saw his shield. The other is where the hero, a secret service operative, poses as a confederate of the dope smugglers and flies an aeroplane to the ship in the offing to bring in the dope; the crooks had found out who he was and planned his death; but he was too smart for them and escaped. There is, of course, also a love affair.

The story is by Jo Swerling; the direction, by John Francis Dillon. Constance Cummings plays opposite Jack Holt. Boris Karloff, Claude King, and others are in the cast. (Not a substitution.)

Not for sensitive children. Its suitability for Sundays depends on whether you show these type of pictures on such days.

criminary practices in the provisions of the consent decree entered at Chicago on April 6th in the case of *United Artists v. Balaban & Katz Corporation, et al.* * * *

"While the decree can not be received in evidence in other cases under Section 5 of the Clayton Act, it constitutes a valuable precedent for other courts to follow, and a copy of the decree should be included in every brief filed in behalf of independent exhibitors in cases involving protection, allocation of product, withholding of films, etc.

"The Department of Justice expects the industry to conform to the principles of the decree: if it does not, there will be a sequel to this case. This is the fifth decree finding the industry to be guilty of violating the Sherman Law to be entered in the last three years—a record never before equalled in any other line of business."

Under the heading "Brief Analysis," Mr. Myers says:

"After a finding of law violation, and a general injunction against continuation of the same, the decree, in Paragraph VII, contains an injunction against any combination, concert of action or agreement (a) to restrict films to theatres managed or booked by any one or more of the defendant exhibitors; (b) to prevent unaffiliated exhibitors from securing suitable films; (c) to restrain unaffiliated exhibitors from securing films until such time after same have played defendant theatres 'that the exhibition value thereof has been lost'; (d) to restrain non-competing unaffiliated houses from contracting for first runs; (e) to exclude distributors other than defendants from selling first runs; (f) to acquire management, without substantial proprietary interest, of substantially all first-run theatres; (g) to grant 'to motion picture theatres, owned, operated or controlled by defendant exhibitors * * * arbitrary or unreasonable protection or clearances over competing theatres. * * *'

"Paragraph VIII enjoins defendant exhibitors, acting together, from coercing or compelling defendant distributors 'with the intent, for the purpose or with the effect of accomplishing the performance of any of the acts enjoined in Paragraph VII.'"

Under the heading, "Out Go Charlie and Dave," Mr. Myers says:

"Paragraph IX forever puts an end to the system whereby zoning and protection plans are formulated in New York and then carried by an industry representative to the territory with a view to putting it into effect whether the indies like it or not. This paragraph looks like it had been framed to cover the allegations of the Youngclaus Case. It provides that the defendants, distributors and affiliated exhibitors, be enjoined from 'preparing, publishing, adopting, enforcing or attempting to enforce any uniform plan, system or schedule of zoning or clearance with the intent, for the purpose or with the effect of accomplishing the performance of any of the acts enjoined in the foregoing Paragraph VII hereof.'"

"(Well, well! Who won *that* argument?)"

"And listen to this: Paragraph X enjoins defendant exhibitors, *and each of them*, 'from entering into or performing any contracts, agreements, franchises or licenses with any one or more defendant distributors * * * the individual or collective effect of which will unreasonably lessen competition in interstate commerce * * *'."

There are, of course, limitations to the decree in that it applies only to the Chicago zone, and that it does not forbid the defendants from doing individually and separately what they are forbidden from doing concertedly. But it is a victory, nevertheless, in that it shows the way to those of you in other territories how you may obtain redress. The use of the word "reasonable" in the decree is, on the other hand, elastic; but it is unlikely that the defendants will be willing to risk a chance of having the court construe as "unreasonable" any act which they themselves may believe reasonable.

Since this decree applies, as said, only in the Chicago territory, and since a decision to apply on all zones cannot be obtained without the action of the Department of Justice, requiring a long period of time, you can settle the questions covered in the decree for all zones by working for the passage of the Brookhart bill.

Write, telephone, telegraph, or call on your Congressmen urging them to endorse the Brookhart bill and to vote for it.

ANOTHER SLAP AT THE FACE OF THE OLD STANDARD CONTRACT

Mr. Clarence C. Middleswart, of Marietta, Ohio, attorney for the C. & M. Amusement Co., has informed me that on March 28, Judge Benson W. Hough rendered an opinion in the United States District Court for the Southern Dis-

trict, Eastern Division, Columbus, declaring the old Standard Contract non-divisible as to the Arbitration clause, and consequently illegal. The case had been brought against the C. & M. Amusement Company by the Fox Film Corporation.

The defendant argued that the contract, because of Judge Thacher's decision, was illegal whereas the plaintiff argued that it was legal in that it was divisible. But Judge Hough sustained the claim of the defendant. After citing several cases in which the contract had been held divisible, the Judge said partly:

"This court is unable to accept the theory upon which these decisions seem to rest, that is, that the standard contract is divisible and separable, to the end that after expunging the illegal portion, a party to it may be held to answer in damages to the amount of the unperformed contract price."

Mr. Middleswart, in informing me of this decision, told me that the cases cited in HARRISON'S REPORTS enabled him to obtain copies of the decisions, which helped him prepare his brief.

Those who desire to obtain a copy of Judge Hough's decision may send their requests to the Clerk of the Court, District Court of the United States, Southern District of Ohio, Eastern Division, Columbus, Ohio.

If any important cases, tried in a Federal Court, and won by the exhibitors have not been mentioned in HARRISON'S REPORTS, I wish you send the names of such cases.

SHOWMANSHIP "PLUS"

Last week, I went to the Paramount Theatre to see the Paramount picture "A Misleading Lady," with Claudette Colbert.

In the lobby I noticed the following vaudeville stars advertised as playing with the same show: George Jessel, Lillian Roth, Burns & Allen, Bing Crosby, Rubinoff, and Mr. and Mrs. Jesse Crawford—all first liners.

If the Paramount organization, in order to fill the Paramount Theatre, which is situated in the most advantageous place anywhere in New York City, must book anywhere from five to seven first-line vaudeville stars, where is the showmanship Sam Katz spoke about recently?

That the theatre department of Paramount-Publix does not possess showmanship plus, or any other kind, may be evidenced by the amount of entertainment they give in their theatres in other parts of the country and by the prices they are charging. I have before me a tear sheet of a Lexington, Kentucky, paper, dated March 30. The following features were advertised in the Paramount State bill: Twelve amateur acts, five professional acts consisting of anywhere from two to nine persons, and the picture "Girls About Town." All this volume could be seen by the good people of Lexington for 10 cents in the afternoon, and 15 cents in the evening. In Minneapolis, too, the admission charge to one of the Paramount theatres is 10 cents. There must be other Publix theatres, in other cities, giving as much for so little.

It does not require a showman to draw patrons to the theatre with so much to give and with so little to charge.

A QUEER SORT OF LOGIC

The North Platte *Evening Telegram*, of North Platte, Nebraska, contains an advertisement of "Freaks," inserted by the Paramount Theatre, a Paramount-Publix house. In the advertisement the following was said under the heading "WARNING": "This picture is not the type of film which should be seen by people sensitive or in delicate health. The story presents a side of life which is unusual and fantastic. CHILDREN UNDER 12 WILL NOT BE ADMITTED UNLESS ACCOMPANIED BY PARENTS. AS THEIR MINDS ARE TOO UNFORMED TO ABSORB THIS STORY."

In other words, the Paramount Theatre informs the good people of North Platte that when children are away from their parents their minds are too unformed, but when they are in the parental presence they are formed; and, since the story of "Freaks" is one side of life and fantastic, that is, real and at the same time freakish, it is necessary for children to have their parents along before they may be able to absorb it. Unless they are so accompanied they will not be allowed into the Paramount Theatre.

Since the local manager of a Paramount-Publix theatre cannot purchase a dime's worth of tacks without the approval of the New York Home Office, we must assume that this advertisement was conceived and prepared by the brains of the Home Office.

Any wonder that the Paramount stock fell below four points?

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THE YOUNGCLAUSE SUIT

Before the week is over, the suit brought by William N. Youngclause, of Madison, Nebraska, against the national producer-distributors, Publix Theatres, the Film Board of Trade, the Hays organization and others may have taken an end.

The suit is proceeding methodically and up to the time of writing this editorial the odds seem to be in favor of the plaintiff. Advices from Lincoln, Nebraska, where the suit is being tried, state that Mr. Paul Good, attorney for Mr. Youngclause, is doing wonders even though this is the first film suit he has handled, and the defendants have an array of talent, half of them from New York City.

At this time, let me give you a few facts so that, in case something went wrong, you may know that it was not the Youngclause cause that was wrong; when producers state under oath that they do not know who is the head of the film boards of trade there must be something wrong somewhere and an exhibitor bringing a suit against them has the odds in his favor.

If the Youngclause suit should be lost, a thing which at this time looks doubtful, it will not be because Mr. Youngclause is in the wrong, or that because Mr. Good has not handled the case efficiently and intelligently, for he has; it will be only because of lack of sufficient documentary evidence. And this lack will be the result of the reluctance many exhibitors feel to furnish such evidence when a fight on an issue is on. From what is said at the trial the court may form the conviction that the exhibitor is right; but what counts is documentary evidence.

From the way things have gone up to the present moment, it seems as if the outcome will be in favor of the exhibitor. If he wins the suit, Paul Good and the exhibitors of that zone deserve the greatest credit. It is a just cause they are fighting for and a favorable decision is destined to right many of the wrongs in the industry.

At this time, let me remind you that there are three other suits pending, with far more important documentary evidence at the hands of the exhibitors than Mr. Youngclause could have, and with far better facilities by virtue of the fact that the plaintiffs are closer to the centre of moving picture activities: the Cleveland suit, which is conducted by the firm of Stanley, Horwitz & Kiefer; the Ed Lowe suit (in Massachusetts), conducted by Mr. George S. Ryan, of Boston, and the Quittner suit (of Middletown, N. Y.), which is conducted by the firm of Graham & Reynolds, of this city. All these suits are nearing trial. Mr. Ryan was in New York last month examining the defendants before trial, and Mr. Samuel Horwitz is here now, taking depositions. So the matter of protection and of other issues involved will soon be determined in the courts one way or other.

If you have in your possession any letters tending to prove the producers have conspired with one another and with members of the film boards of trade or with other persons, send them along to help these cases. Your name will not be divulged if you so desire.

HELP FOR THE BROOKHART BILL FROM A RENOWNED RELIGIOUS ORGAN

"The Christian Century," which is one of the most influential religious magazines in the United States, is giving us great support for the passage of the Brookhart Bill. Almost every week the editorial pages contain something about the bill, or about some problem concerning the independent exhibitors.

In the issue of April 6, under the heading "Is Just Another Hays' Smoke Screen," the following was said partly:

"Harrison's Reports, that independent moving picture review that is such a thorn in the flesh to the

Hollywood moguls, has come out with the charge that the current poll of public sentiment on the films is just another attempt by Mr. Will H. Hays to deflect public wrath. * * * A year of experience proved the empty nature of the Hays' morality code; what will a year of experience prove concerning this new stunt?"

I can assure the editor of "The Christian Century" that the new stunt will accomplish nothing. Only a bill such as Senator Brookhart is advocating can bring an improvement in the moral quality of the pictures.

JUDGE MORTON'S COPYRIGHT DECISION REVERSED

Last May District Court Judge James M. Morton rendered a decision that holding over a film is not a violation of the copyright law but a breach of contract. The case had been brought by MGM against the Bijou Theatre Co.

MGM appealed the case to the U. S. Circuit Court of Appeals and that court reversed Judge Morton.

I have not learned whether the Bijou Theatre Co. will appeal from this decision. If it does, it will be up to the Supreme Court of the United States to say whether Judge Morton was wrong or right. In the meantime, the reversal of his decision by the Circuit Court of Appeals stands.

This paper has advised exhibitors repeatedly not to accept the word of a salesman or even a branch manager when it comes to holding over a film for a number of days not specified in the contract; they should see that either it is stated in the contract or a written authorization is sent to him. Otherwise they will pay through the nose. And no one can help them.

Mr. Myers is trying to bring about a modification to the copyright law amendments but Representative Sirovich, Chairman of the Committee on Patents, seems to have turned a deaf ear to his suggestions. You should get busy with your congressmen.

THE ATTITUDE OF AN EXHIBITOR RELATIVE TO THE FOX SUBSTITUTIONS

In the issue of January 16 I gave a detailed explanation of the Fox contract relative to substitutions, setting down the rights of the exhibitor concisely and clearly. Every thought that I have on the subject was included in that editorial.

And yet hardly a day goes by but I receive a letter from an exhibitor asking me what his rights in the matter are.

In every such case I reply calling the attention of the exhibitor to that editorial. If I had to reply to him in detail, I would only copy what I said in that editorial. And there would be no sense in that—it would be unnecessary work, taking my time away from other work.

If you have trouble with the Fox exchange about the Fox substitutions, read that editorial carefully; then act.

I still feel that the Fox contract is not worth the paper it is written on. But this is merely a layman's opinion.

A MONEY-SAVING CONVENIENCE

An exhibitor-subscriber has informed me that, in order to do away with the inconvenience of C. O. D.'s and with the unnecessary expense attached to them, he has made an agreement with the exchanges he is dealing with to remit for the week's charges every Friday of that week.

In the agreement it is understood that, if he should fail to remit on Friday promptly, the exchange would resume sending the film and accessories C. O. D.

Other exhibitors should seek to make similar agreements with the exchanges.

"The Wet Parade" with Walter Huston, Dorothy Jordan and Jimmy Durante

(MGM, April 16, running time, 117 min.)

This picture is pure propaganda and not entertainment. But one is not so sure whether it is for or against drink. It starts off subtly in favor of the Republican party; it shows Wilson's election as President with the people cheering the fact that they will now remain out of the war, in the next scene shifting to soldiers marching to war. Then it shows the misery caused to an aristocratic Southern family because of the father's addiction to drink. This continues in a long tirade against the evils of drink, advocating prohibition. Then it shifts to a Northern family, again showing the curse of drink. Then comes prohibition, and here are shown the evils accompanying it—the formation of organized crime, the hypocrisy and the futility of it all. To add to the entertainment, the father of the Southern family slashes his throat, and the father of the Northern family beats his wife to death; the Southern son becomes totally blind by drinking poison alcohol, and the Northern son is almost taken for a "ride" by gangsters. The picture ends on a note of hope and belief in the ability of the Government to take care of the terrible situation. First it advocates one thing, then it advocates another, although the feeling is that it favors prohibition, and the sum total of the whole thing is a feeling of restlessness, futility and depression. The only cheerful moments in the whole picture are those in which Jimmy Durante appears as a prohibition agent; they come as a pleasant relief.

The story centers around the misery of both the hero and the heroine because of the fact that the father of each is addicted to drink. The heroine's father gambles away the family fortune and cuts his throat. The hero's father kills his wife and is imprisoned for life. The hero and the heroine marry. He becomes a prohibition agent. But in the end he sees the uselessness of trying to enforce the prohibition law; he is especially embittered when his pal is killed by gangsters. The heroine's brother becomes blind from poison alcohol and goes to live with his sister. A baby is born to the heroine and both she and the hero pray that their child may never know the misery they suffered.

The story is by Upton Sinclair; the direction by Victor Fleming. Excellent performances are given by Dorothy Jordan, Lewis Stone, and Walter Huston. They are assisted by Neil Hamilton, Emma Dunn, Wallace Ford, Myrna Loy, Robert Young and John Miljan.

Not suitable for children or for Sunday showing. (Not a substitution.)

Note: I fear that this picture has been produced by MGM with the cooperation of the Republican party to discredit the Democratic party before the elections by making it appear as if the Democratic party is in favor of drink and the Republican against it, also as if the Democrats are elected on one platform and perform another, using President Wilson's election as an example.

But since picture theatres are patronized by followers of both parties, such or any other propaganda has no place in pictures.

"Sky Bride" with Dick Arlen and Jack Oakie

(Paramount, April 29; running time, 75½ min.)

An excellent melodrama; it grips attention, provokes laughs, thrills and appeals to the tender emotions of sympathy. The thrills are excited by the different daredevil stunts the hero and his buddies perform in their aerial circus; the comedy is provoked by Jack Oakie and his pals, who play practical jokes on one another; the appeal to the emotions of sympathy comes from the dejection of the hero, who through his carelessness had caused the death of one of his pals, and from the gratitude the dead boy's mother feels when the hero (Dick Arlen), at the risk of his life, saves the life of his dead friend's little brother:—

Dick Arlen and his pals, Jack Oakie, Tom Douglas, and Harold Goodwin, conduct a daredevil flying circus. Jack Oakie attends to the business affairs and the other three do the stunt flying. They have much fun kidding one another but Oakie admonishes Arlen not to fly too close to Douglas in his effort to frighten him. Arlen feels too sure of himself and continues the practical

jokes until once he gets too close and the two aeroplanes collide in mid-air. Arlen escapes death but Douglas gets killed. Arlen takes the matter so at heart that he gives up flying; he runs away from everybody. The company splits but Oakie persists upon going around the country to find him and is eventually successful; he finds him working as a mechanic in a flying field; he had secured his job through Virginia Bruce, who had taken an interest in him. At first Arlen does not want to see him but Oakie's persistence wins Arlen's friendship back. Arlen is insulted by another aviator and takes the insult. Oakie, in order to awaken his manhood, strikes him in the face. Arlen then goes after the aviator who had insulted him and knocks him down. Oakie is joyful at his success in reawakening Arlen's manhood. He finds out that the elderly woman who kept the boarding house was his dead pal's mother. He is about to go away when little Robert Coogan, brother of his dead friend, was sitting at the wheel carriage of an aeroplane which had taken off. At first Arlen refuses to go up to save the boy with his skill but after Oakie insults him he jumps into the cockpit of a machine and off he goes. He succeeds in saving the boy. The mother learns all about the death of her boy but she forgives Arlen and asks him to stay with her. Virginia Bruce is just as glad as Oakie.

The story is by Joseph L. Mankiewicz; the direction by Stephen Roberts.

Good for children and for Sunday showing.

"The Famous Ferguson Case" with Joan Blondell

(First National, May 7; running time, 73 min.)

Only fair. It starts off as a murder mystery and then develops into an attack on the cheap methods of tabloid newspapers in obtaining news. The solution of the murder is not convincing. There is one situation that is ugly. It is where the tabloid newspaper men force a suspected man's wife to undergo a grilling; she faints and falls to the ground, and this eventually brings about her death, for she was to have become a mother. There is little that the heroine does to win sympathy, or for that matter any of the other characters.

The story takes place in a small country town, where New York newspaper reporters are sent to cover a murder case. The tabloid men are shown doing things that bring discredit upon the newspaper profession. One of the better paper reporters is shown lambasting the others for these methods. It is manifest that the producers made this character deliver this harangue so as to appease the newspaper publishers, who have been objecting being shown in pictures as villains. But it is doubtful if the newspaper people will accept it even if the discredit falls chiefly on the tabloids. In the development of the plot it is shown that a young country town newspaper reporter, by industry and perseverance, succeeded in getting his story, whereas more experienced men, and with long fames, failed, because they were playing instead of working.

Not suitable for children or for Sunday showing.

Substitution facts: In the contract, 655 is listed as "Blue Moon Murder Mystery," by S. S. Van Dine, and since this picture, which bears No. 655, has not been adapted from a story by S. S. Van Dine, it is a story substitution and you are not obligated to accept it.

Note: There are two advertisements in this picture; one for the Vogue Magazine and the other for Ybry Perfume.

"The Secret Menace" with Glenn Tryon

(First Division, April 19; running time, 52 min.)

Only fair. There is some suspense throughout caused by the efforts of the villain to oust the hero from his ranch because he knew it was valuable property, and wanted it for himself. There is some excitement towards the end when the villain engages bandits to shoot the hero, being thwarted by the bravery of the hero's pal. Sympathy is felt for the hero when the camp guests leave because of a series of mishaps planned by the villain, who wanted to discourage the hero and thus force him to sell. There is a pleasant romance between the hero and his manager's daughter.

The plot was adapted from a story by Richard C. Kahn; it was directed by him. In the cast are Virginia Brown Faire, Arthur Stone, Edward Cecil, John Elliot, and others.

Although there is nothing in the picture to make it objectionable for children or for Sunday showing, it is hardly a picture for such purposes.

"Amateur Daddy" with Warner Baxter and Marian Nixon

(Fox, April 17; running time, 71 min.)

A good comedy, with human appeal. The hero, by being kind to the heroine, her brother and two sisters, wins the sympathy of the audience. The end comes as a surprise when the hero learns he had been caring for the wrong family. There is some suspense in the situations where the villain attempts to block the hero in his determination to care for the children; and also in the situation where the convict father of the children returns:—

The hero's pal and co-worker is severely injured in an accident. The hero promises to look up his pal's family and see what he can do for them. When he arrives in the small town he is told there are two families having the same name, one being wealthy and the other poor. He chooses the poor family. He finds the heroine, her brother and two small sisters living in squalid surroundings, poor, hungry and dirty. At first she resents him but his kindness wins her over. He meets with opposition from their neighbor who desires to buy the farm. But the hero decides not to sell. The neighbor attempts to have the hero run out of town but he fails in his attempt. The hero becomes the legal guardian of the children. He discovers oil on the land. Everything looks fine for them when the real father of the children returns. It is then that the hero realizes he had been befriending the wrong family, but he decides to stick to them. The father is killed in a quarrel with his neighbor. The hero and the heroine are united.

The plot was adapted from a novel by Mildred Cram. It was directed by John Blystone. In the cast are Rita LaRoy, Lucille Powers, William Pawley, David Landau and Clarence Wilson.

The fact that one of the women is shown to be immoral makes the picture unsuitable for children and for Sunday showing. It is not for first-run situations either, for the picture has been photographed in squalid background. (Not a substitution.)

"Shop Angel" with Marion Shilling

(Capital Pict., April 19; running time, 67 min.)

A fairly good program picture; it holds the interest pretty much to the end. One loses patience somewhat with the heroine, for although she is warned by several people as to the character of her employer, she refuses to believe it, only to experience for herself the truth of their statements. Otherwise she has the sympathy of the audience, for she shows good character in refusing to associate herself with a man who wants to blackmail her employer.

The story revolves around the efforts of the heroine, a stylist in a department store, to induce her employer to send her to Europe as fashion designer. She is warned about him, but she refuses to believe it. But she learns for herself when he attempts to make love to her and locks her in his apartment. She meets and falls in love with the fiancé of her employer's daughter. At first he thinks she is common. But his opinion changes, he calls off his previous engagement and he and the heroine are married.

The plot was adapted from a story by Isola Forrester. It was directed by E. Mason Hopper. In the cast are Holmes Herbert, Anthony Bushell, Walter Byron, Dorothy Christy, and others.

Not suitable for children or for Sunday showing.

"The Mouthpiece" with Warren William and Sidney Fox

(Warner Bros., May 14; running time, 87 min.)

This is good adult entertainment; it keeps one in suspense to the very end. Although the hero is engaged in a shady law practice, defending criminals known to be guilty, his reform in the end wins much sympathy. There is much comedy throughout, most of it being caused by the wisecracks of the hero's secretary, who is in love with him. One especially exciting situation is where the hero drinks poison in a court room to prove to the jurors it is not poison, immediately after the verdict rushing to a doctor to have his stomach pumped. Much sympathy is felt for him when he knows he cannot win the love of the heroine. The story is supposed to be based on certain incidents in the life of a former criminal lawyer who practiced in New York:—

The hero, assistant prosecutor in the District Attorney's office, sends a young boy to the electric chair. Another man confesses to the murder but it is too late to save the innocent boy. Heartbroken, he resigns from

the office and goes on a drunk. A bartender suggests to him that he become a criminal lawyer. He does and successfully defends the most notorious criminals. He becomes wealthy and has a shady reputation both in practice and in his affairs with women. He meets and falls in love with the heroine, a stenographer in his office. But she repulses his attentions and brings him to a realization of how cheap his life is. He decides to reform. The heroine's sweetheart is accused of stealing bonds. The hero finds out that the job was done by one of his gangster friends. He pleads with him to return the bonds and when the gangster refuses, the hero informs the police. This clears the young boy and he and the heroine are married. The gangsters shoot the hero. His secretary, who loves him, rushes him to a hospital.

The plot was adapted from a story by Frank J. Collins. It was directed by James Flood and Elliott Nugent. Excellent performances are given by Warren William, Sidney Fox and Aline MacMahon. Others in the cast are William Janney, John Wray, Ralph Ince, Mae Madison, and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

"The Miracle Man" with Sylvia Sidney and Chester Morris

(Paramount, April 1; running time, 83½ min.)

This has been well produced, and although the plot is outmoded it still has dramatic power and human appeal. The situation in which the patriarch cures the crippled boy, making him walk again, will bring tears to the eyes of the spectators. Those who do not know the plot, not having seen the silent version, will be kept in suspense as to the outcome. Although the hero and the heroine are at first shown as being crooks, they win sympathy because of their reform, and their devotion to the patriarch:—

The hero, a crook, comes to a small town to evade the police. There he finds that the town people believe in a man they call the patriarch as a curer of all ills. Sensing the possibilities of making a lot of money, he sends for the heroine and two of his henchmen. She poses as the patriarch's long-lost niece and goes to live with him. Word spreads of the patriarch's healing powers and people come from all over the world. The hero and the heroine collected money with which they tell the donors they will build a shrine. Instead they bank it. But the heroine is unhappy about it all, for when she sees the patriarch actually cure people she is affected spiritually and reforms. So do the two henchmen who love the old man. The hero refuses to be moved by sentiment and it is not until the end when he realizes the error of his ways that he reforms. They want to confess to the patriarch about their duplicity but he refuses to listen, telling them he knew about it all along and forgives them. He dies.

The plot was adapted from the play by George M. Cohan. It was directed by Norman McLeod. In the cast are Irving Pichel, John Wray, Robert Coogan, Hobart Bosworth and others.

Its suitability for children and for Sunday showing will depend on your point of view; though the crooks are regenerated, it is plainly implied that the heroine was the mistress of the leader of the crooks.

"Are You Listening?" with William Haines

(MGM, March 26; running time, 73 min.)

Unpleasant entertainment. It is slow-moving and it is only towards the end that it becomes a bit exciting. There, the hero is shown sought by the police for the murder of his wife, of which crime he was innocent. Most of the characters are unpleasant—the hero's nagging wife, and later the editor of a tabloid newspaper. This has a rasping effect on one. And then it has an unhappy ending, for it shows the hero, innocent of the crime, being sent to prison for three years. Another unpleasant part of the picture is that in which the heroine's two younger sisters are shown as accepting the attentions of wealthy men and becoming drunk.

The plot was adapted from a story by J. P. McEvoy. It was directed by Harry Beaumont. In the cast are Karen Morley, Madge Evans, Anita Page, Neil Hamilton, Wallace Ford, Joan Marsh, and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

"Grand Hotel," MGM: A classic. Review at a later date.

ODDS AND ENDS

Two weeks ago the Warner Bros. Social Club held its first meeting. About one thousand persons, employees and their wives or sweethearts, attended.

About 11:30 Harry Warner appeared and was introduced to them. Immediately afterwards Mr. Snyder, his secretary, arose and said:

"Folks, do you know where we were, Mr. Warner and myself? Well, I'll tell you: We're just coming from a meeting where we were making arrangements to give you another reduction in salary."

Then Harry Warner got up and said: "It had to be done at this time for we are fighting for our lives."

The action of these two executives was brutal and crude; it would not have done them any harm if they had communicated the news to these employees while at their desks, away from their wives or sweethearts. That gathering was supposed to be social, for enjoyment; their words fell on every one present like a ton of bricks.

Last Saturday, Warner Bros. closed their Brooklyn studio for a month without pay to those who worked in it.

According to one report, Paramount has informed its employees that they will receive no pay for their two weeks vacation; according to another, there will be another cut of five per cent to all salaries all along the line, in addition to working one week in May and one week in June without pay.

Fox is giving its employees another cut of twenty-five per cent. In addition to this, the report states that the bonus has not yet been paid.

United Artists, too, made a cut.

About five months ago Universal gave a cut of ten per cent to all employees and about three months ago of anywhere from thirty-five to forty per cent to the department heads.

RKO is offering to the exhibitors a 10% reduction if they will pay the balance of their contracts. The offer is withdrawn Saturday, April 30.

"Wet Parade"—What a flop!

FILM ADVERTISING IN PICTURES

Under the heading, "This Way Out," the April issue of the Kiwanis Magazine says partly the following:

"Aesop, the old Greek slave, wrote a fable telling of a dog crossing a bridge with a piece of meat in his mouth. Looking into the placid surface of the water, he saw the reflection of the meat. Mistaking it for a second piece, he grabbed at it, only to drop the real meat, thus losing both shadow and substance.

"The moving picture magnates seem to duplicate this performance by selling seats to people and then selling the right to show advertising films to the makers of nationally advertised products, thus compelling the audience to look at the advertising whether they want to or not * * *."

"Moving picture magnates should remember that when they sell tickets of admission they are paid for the program and have no ethical, or possibly legal, right to sell it again to an advertiser and stuff unwanted ads down the throat of the audience as a Strassburg goose is stuffed, whether he wants the food or not * * *."

I do not know whom the editor of this magazine refers to in this criticism, for the moving picture producers have given up sponsored advertising as well as much of the surreptitious advertising inserted in the features for "atmosphere." Perhaps he refers to the sponsored reels some exhibitors are showing on their screens, obtained from New York and from other sources. If so, this article should give them to understand what is in the minds of persons who are not connected with the moving picture industry and who pay their money at the box office to see entertainment.

Though the producers have given up "sponsored" screen advertising, some of them have not yet given up making the players refer to commercial articles, of even giving closeups of them. For instance, in the Warner Bros. picture, "The Famous Ferguson Case," there is a closeup of Vogue, the fashion magazine; also Ybry perfume is advertised, both by spoken words and by closeups. In "Scarface," there is an ad of Cook's Tours. In "Hell's Divers," Lucky Strikes are advertised.

Mr. Eric M. Knight, moving picture critic of The Philadelphia Public Ledger, wrote recently partly as follows:

"Last year cinema had a rush of ideas to the head and started making advertising films. The idea died a sharp death * * *."

"Today there are many evidences that big business still realizes the enormous potency of the screen as a medium of reaching public notice. Now we are getting far more subtle advertising in films—a type that is so sugar-coated that it is swallowed unnoticed by the public.

"As for instance, in the old days the hero, when he wanted a cigarette, he snapped open his sleek platinum case and took out one. Today he nonchalantly removes from his pocket the raw packet with the maker's name plainly displayed. Hardly a feature film today, but the bold lad handles some easily recognizable packet.

"Does Wallace Beery ask Clark Gable for a cigarette? Then we see a well-known packet handled over in vivid close-up. Does Ricardo Cortez decide to take a sea trip? He asks the operator for the office of a well-known line that is so happy this year about its trans-Atlantic business * * *."

"Soon the ultimate will be reached, and feature films will be produced with the collaboration of about fifty advertising agencies. When that time comes, we can imagine the Hollywood playwright typing:

"Scene 243. Before a billboard bearing poster for Sunkist Prunes. Enter Thomas, dressed in Steinheimer clothes. He doffs his Ditson hat as Rachel enters, carrying suitcase marked with labels of the Paris Shipping Line.

"Thom: Hello. (Offering her a Ducky cigarette—package shown in close-up.)

"Rach: No thanks. (Takes out Dromedary—package shown in close-up.)

"Thom: Let's elope. I have a Stiffany ring in patented glossophane wrapper * * *."

In another issue Mr. Knight said partly as follows:

"More and more today the all powerful motion picture screen is used for propagandist purposes. Candidates are boomed, publicity tie-ups framed, this and that policy shown in a rosy light * * *."

In this connection, let me say that Samuel Goldwyn seems to have the monopoly of mentioning "Ile de France," the well known French ship plying between Havre and New York.

And here is a letter on the same subject from a publisher:

"CADILLAC EVENING NEWS

"Cadillac, Michigan.

"March 1, 1932

"P. S. Harrison,
"New York, N. Y.

"Dear Mr. Harrison:

"Have you seen Douglas Fairbanks in 'Around the World in 80 Minutes'? If not, let me inform you that the producers have not yet taken out veiled advertising.

"When I saw 'Around the World in 80 Minutes' in Chicago a few days ago, six very apparent 'dobs' of veiled advertising appeared in this film. They included (that 'School Girl Complexion') Palmolive, Hart-Schafner, Shredded Wheat, Duco, and Camels.

"Possibly this film was made before you started that very fine campaign last fall—and possibly not. More power to you and more cooperation on behalf of the press in helping you fight this unwarranted attack on the unsuspecting public who pay good money to see the movies.

"Assuring you of our continued cooperation in helping fight producers taking such unfair advantage of the public, I remain

"Sincerely yours,

"O. T. HUCKLE."

The producers had better be careful lest the wrath of the newspapers again come down upon the motion picture industry.

THE TWO WARNER BROS. SPECIALS

Warner Bros. are selling "The Crowd Roars" with James Cagney, No. 390, and "The Rich Are Always With Us," with Ruth Chatterton, No. 690, as specials. They are not on the 1931-32 contracts.

Sometime ago, this company announced that it dropped four Warner Bros. and four First National pictures. But they are selling these two pictures as specials.

As far as "The Crowd Roars" is concerned, there might be cause for complaint from you, because its star seems to draw in many spots and the picture has turned out good. But as far as "The Rich Are Always With Us" is concerned, I wouldn't spend a sleepless night if I were you, for Paramount took good care of Ruth Chatterton's drawing powers with the poor stories they furnished her at the tail end of her contract.

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No. 19

THE PARAMOUNT MANAGEMENT SLASHING THE SALARIES OF SCRUB WOMEN AND OF JANITORS TO MAINTAIN THOSE OF THE HIGH EXECUTIVES

At the recent meeting of the Paramount-Publix stockholders, the Paramount management submitted for the approval of the stockholders the following weekly salary list for some of the executives:

Adolph Zukor, president.....	\$3,000
John Hertz, chairman finance com.....	2,750
Sam Katz, vice-president.....	2,500
Emanuel Cohen, vice-president.....	2,500
Ralph Kohn, treasurer.....	2,500

The total amount these five executives were voted is \$13,250 a week, or \$690,000 a year.

According to a statement issued after that meeting, the Paramount-Publix theatres, in the first fourteen weeks of this year, lost \$1,200,000. If the same ratio is maintained through the year, the loss for 1932 will be approximately \$4,500,000; but if one were to take into consideration that the approaching summer will be the worse the business has ever known, a condition which may extend to next winter, the loss will probably exceed \$6,000,000.

I haven't the figures as to the cost of production for 1931 and the figures of the receipts from such films; therefore I cannot make any comment; but I can say this, that if the quality of Paramount pictures should not improve during the 1932-33 season, it is reasonable to assume that, with business conditions worse, the receipts will be by several millions short.

In view of such a state of affairs, the Paramount executives proposed for the approval of the stockholders salaries that have been considered staggering during the prosperous years let alone today. There is no other industry in the world that pays so high salaries.

Where is justice when Paramount cuts down the salaries of janitors and of scrub women, who receive as low as twelve dollars a week, to pay some persons twenty-five hundred or more dollars a week at a time when Paramount stock was quoted on the board at 3½ points? How can the morale of the forces be maintained when they are told to take their two week vacations without pay this year to help the organization, and then read in the papers that five Paramount high executives have been granted an aggregate of \$13,250 a week? Would they not feel that they have been deprived of money they earned to pay these men salaries that are not received by executives in any other industry?

What should interest you, the independent theatre owners, is this: The Paramount salesmen will start calling on you in about a month, asking you to buy their pictures, submitting a list of prices that are in conformity with the quotas set by the Home Office. Before making up your mind how much to pay for the Paramount product, it is your duty to remember that a considerable amount of what you will be asked to pay go to pay the exorbitant, unreasonable, and uncalled for salaries of five of its high executives and of many others, not mentioned in this editorial. Remember that there is actual starvation in the United States just now, and there will be more of it next winter, unless some miracle happens; and miracles don't happen nowadays. There are more than nine million persons out of work, and those who are working are getting anywhere from one-fourth to no more than one-half, and in a few cases to two-thirds, of what they formerly received. In these times, one

thousand dollars a week should be a fortunate salary, the kind only a few should get. Five hundred dollars a week is a fortune just now; there should be no salary higher than that. So act accordingly!

THE STATUS OF THE YOUNGCLAUS SUIT

Trial of the Youngclaus suit ended in the U. S. District Court, at Lincoln, Nebraska, and Judge T. C. Munger asked for the submission of briefs. He will render his opinion about the latter part of June.

The Allied Specialist, the house organ of the Allied Exhibitors of Iowa and of Nebraska, has a very interesting article about this suit. It presents the case so clearly that it should make attractive reading matter even for a layman. I am sorry I haven't the room to reproduce it; it would have been worth the effort.

Many interesting points developed during the trial in accordance with this account. I am treating of one of them because of the influence it might exert in the final disposition of the case by Judge Munger.

As you know, the producers attempted to prove to the court that the zoning and protection plan had been put through in Nebraska with the co-operation of the independent theatre owners. It was pointed out that Charles C. Williams, of Omaha, an independent exhibitor, president of M. P. T. O. of Nebraska, was the prime mover in those efforts.

During the cross-examination, Mr. Williams admitted that in 1930 his organization collected, in dues, \$5,800; that only \$1,800 came from independent exhibitors, \$4,000 having been paid by the producers, by checks drawn by Mr. Hiram Brown, President of RKO; and that he, Williams, received a salary amounting to \$2,200. Since the money that came from the independent exhibitors was not sufficient to cover the office and other expense of the organization, it is reasonable to assume that Mr. Williams' salary was drawn from the money that was contributed by the producers. In other words, C. E. Williams, in fostering the zoning and protection plan, was acting indirectly as an employee of the producers.

I am sorry that Mr. Good was not informed of C. E. Williams' trip to Washington during the hearing of the Brookhart Bill before the Senate Committee on Interstate Commerce about three years ago so that he might ask Mr. Williams as to who paid the expenses of his trip there; in talking to Al Steffes, President of Allied States, over long distance telephone, who asked him if he was going to Washington, Williams stated that he would not go because he could not spare the money.

Mr. Paul Good, attorney for Mr. Youngclaus, has received the congratulations of the exhibitors of the two states for the efficient manner in which he conducted the suit. If the case is won, most of the credit should go to him; if anything goes wrong, it will be because the evidence supplied by the exhibitors was not sufficient to enable the court to make up its mind that the law had been violated, and that an injustice had been committed against Mr. Youngclaus thereby.

PETTY AND DISGUSTING AND CONTEMPTIBLE

How can the Metro-Goldwyn-Mayer executives continue making good pictures when they have such small minds? They have demonstrated it at the opening of "Grand Hotel," in Hollywood, in the way they treated Miss Greta Garbo.

I don't know whether you know it or not that Greta Garbo is an unusual character. During the years she has been in Hollywood, she has kept aloof from the doings of

(Continued on last page)

"Attorney for the Defense" with Edmund Lowe, Constance Cummings and Evelyn Brent

(Columbia, May 21; running time, 68 min.)

A powerful court-room murder trial drama, something different from the usual drama of this type in that the hero, a famous attorney, accused of murder, acts as his own attorney. The conduct of the trial is intelligent and holds one's interest. The detection of the real criminal is done by a clever twist. The hero arouses sympathy by his fine character.

Edmund Lowe, an efficient District Attorney, sends an innocent man to the gallows. When the real criminal confesses Lowe is heartbroken. He resigns and determines to devote his time to defending people. He makes the wife of the victim believe he is heart-broken and she accepts his offer to take care of her and her son. The boy grows into a fine young man (Donald Dilloway). To even his score with a former crook, who had taken Evelyn Brent away from him, he obtains certain papers. Evelyn fails in her attempts to persuade him to give the papers back to her. She makes Donald fall in love with her and succeeds in convincing him that Edmund is persecuting her. She induces him to take the papers from Edmund's safe. That night Edmund goes to Evelyn's apartment. He finds Evelyn strangled to death and Donald on the bed intoxicated. Feeling that it was Donald who had committed the crime he sends him home. He then notifies the police and assumes the guilt. He is arrested. His faithful secretary induces him to act as his own attorney. By a clever conducting of the cross examination he succeeds in pinning the crime on the villain, who had committed the murder.

The story is by J. K. McGuinness; the direction, by Irving Cummings.

NOTE: This picture takes the place of "Zelda Marsh." It is, therefore, a substitution. But this was done at the request of HARRISON'S REPORTS, which believed that "Zelda Marsh" was poor material for a picture. Since the substitution was done for your benefit, you should accept it.

"Racing Youth" with Slim Summerville

(Universal, Feb. 14; running time, 65 min.)

A good comedy, with much fast action. Most of the comedy is caused by the heroine's posing as her secretary, ordering the secretary to pose as the owner of the factory. This puts the secretary in many embarrassing situations, especially when she is called upon to make speeches. The suspense is caused by the attempts of the villain, manager of the heroine's automobile factory, to ruin her business, as he was working with her competitors to put her out of business. The closing scenes in which the hero races the car for the heroine and wins are exciting:—

The heroine inherits an automobile factory from her uncle. No one in the factory knows who she is and so she decides to pose as her own secretary, the secretary in turn posing as the owner. The hero, employed in the factory, meets and falls in love with her. The manager of the factory was working with the heroine's competitors to put her out of business. The hero is discharged by the manager. But he has such faith in the car, which he had perfected, that he decides to race it at an important event without telling anyone about it. He wins the race. He proposes to the heroine and is accepted. He is happy to learn that she is the owner of the factory.

The plot was adapted from a story by Earl Snell. It was directed by Vin Moore. In the cast are Louise Fazenda, Frank Albertson, June Clyde, Arthur Stuart Hull, Forrest Stanley, and others.

Suitable for children and for Sunday showing.

Substitution Facts: In the contract 4013 is listed as "Great Air Robbery," without an author's name but described as "Thrilling Melodrama of the Air." Therefore "Racing Youth" is a theme substitution.

"The Gables Mystery"

(B.I.P., Apr. 25; running time, 63 min.)

A fairly good mystery melodrama. It holds the interest fairly well all the way through. The identity of the murderer comes as a surprise for he is none other than a famous detective, respected by the police, and working on his own case. There is suspense towards the end when the hero and the heroine are trapped in an underground passage. It is rather slow at the beginning but picks up some speed after the first half. There is some comedy:—

The hero comes to the house of a Mrs. Rowson to try to discover why his father made frequent visits there. He

finds the heroine there. Later a man enters and takes a letter from the heroine, which she had found there. The heroine claims to be Mrs. Rowson's secretary and tells him she had been told to bring him the letter. He does not believe her. Scotland Yard had been notified earlier in the evening that screams had come from Mrs. Rowson's house. They arrive just after the strange man had made his escape, leaving the hero and the heroine there as suspicious characters. He moans and tells his son that he had given valuable chess pieces belonging to the museum and under his care to Mrs. Rowson in return for a drug. The chief of detectives is displeased when a famous detective enters the case. The body of Mrs. Rowson's butler is found; he had been murdered. It is eventually proved by the heroine, who was a detective, that the famous detective was none other than the master criminal, and the murderer of the butler. The hero is able to recover the valuable chess men and other jewels, thus saving his father from disgrace. The murderer is killed by a bomb which he had taken, thinking it to be the bag with the jewels.

The plot was adapted from a story by Jack Celestin, Jack Delion and Victor Kendall. It was directed by Harry Hughes. In the all English cast are Lester Matthews, Anne Grey, Gerald Rawlinson and others. The talk is clear.

It may frighten sensitive children; otherwise suitable for children and for Sunday showing.

"Letty Lynton" with Joan Crawford and Robert Montgomery

(MGM, May 7; running time, 73 min.)

Though well produced, "Letty Lynton" is a demoralizing picture, for the heroine is shown poisoning a man she had been living with, and she gets away with it. Even the district attorney shuts his eyes to the facts of the murder, although he suspects the truth. The tone of the picture is very unpleasant. This is accentuated by the fact that Miss Crawford's makeup is terrible; her face appears waxen:—

The heroine is travelling with her maid as a companion. In Montevideo she meets and becomes intimate with a young man. Tired of it all, and longing for home, she escapes from him and sails. On the boat she meets the hero, and before the trip is over they are very much in love with each other and become engaged. But she cannot escape her lover. He flies to New York and is at the dock to greet her when she lands. When she arrives home her mother is cold to her and is not even interested in her engagement. The lover calls at her house and threatens her with exposure unless she calls at his hotel that night. She goes there and attempts to persuade him to give back her letters and leave her alone. He refuses. She fills a glass with wine and then puts poison in it, expecting to drink it. Instead he picks it up and instead of warning him she lets him drink it. He dies. Her letters are found in his room and she is called to the District Attorney's office for questioning. She is accompanied by the hero, her mother and her maid. They all swear to untruths about her whereabouts that night, the hero telling the district attorney that she had spent the whole night with him. She is freed.

The plot was adapted from the novel by Marie Belloc Lowndes. It was directed by Clarence Brown. In the cast are Nils Asther, Lewis Stone, May Robson, Louise Closser Hale, and others.

Moral poison for children; unsuitable for Sunday showing. (Not a substitution).

"The Law of the Sea"

(First Division, Mar. 30; running time, 62 min.)

This melodrama is too lurid to be entertaining; it begins and ends with murder. There is some human interest in the affection between father and son, and in the son's kindly treatment of his blind father. But there is one situation that robs the hero of sympathy; it is where he has an affair with the heroine's cousin, even though he is engaged to the heroine:—

The hero (at that time a small boy), his father and mother, and the mate of their ship which had been wrecked, are rescued by the villain. Desiring the mother, the villain kills the mate, blinds the father by hitting him with a bottle and puts the father and son into a boat to drift. The mother kills herself. The father swears revenge. Years later the father recognizes the villain by his laugh. In a fight he kills him. The hero is forgiven by the heroine for a wrong he had committed, and they are united.

The plot was adapted from a story by Lee Chadwick. It was directed by Otto Brower. In the cast are William Farnum, Rex Bell, Sally Blane, Priscilla Dean, Eve Southern, Ralph Ince, and others.

Not suitable for children or for Sunday showing.

"They Never Come Back" with Regis Toomey and Dorothy Sebastian

(Artclass, May 15; running time, 62 min.)

A fairly good program picture, with suspense and human interest. The hero is a sympathetic character, and much pity is felt for him when he is framed and sent to jail. The heroine, too, is an appealing character for she stands by the hero and believes in him always. Men will enjoy the prize fight scenes, for actual fights have been worked into the picture during the situations in which the hero is supposed to be fighting in the ring:—

Just before going into the ring to fight, the hero receives a telegram of his mother's death. This kills his spirit and he loses the fight. He brings his sister to the city and he looks for work. He cannot get any fights and so is forced to accept a job as bouncer in a night club. There he meets the heroine, an entertainer, and they fall in love with each other. This is resented by the owner of the club who, too, loves the heroine. Finding out that the heroine's brother, his cashier, had stolen money, he forces him to frame the hero. He is arrested and sent to jail. The heroine brings the hero's sister to live with her. The girl and the brother fall in love. The brother is repentant and confesses all to his sister. When the hero is released he tells him the truth, too, but is unable to speak for fear he will be sent to jail. The hero partakes in a prize fight and wins a purse large enough to pay back the cabaret owner. He then beats him. The four young people are married.

The plot was adapted from a story by Arthur Hoerl. It was directed by Fred Newmeyer. In the cast are Greta Granstedt, Eddie Woods, Earle Foxe, Gertrude Astor, George Byron, and others.

Not unsuitable for children or for Sunday showing.

"Trial of Vivienne Ware" with Joan Bennett

(Fox, May 8; running time, 55½ min.)

A good murder mystery. It is fast moving and there is suspense throughout. The court room scenes have comedy, in addition to being exciting at times, as for instance when an attempt is made to murder one witness, and when another witness is shot just as he is about to confess who the real murderer is. Sympathy is felt for the heroine who is innocent, a fact which no one believed, not even the hero, who loved her and was defending her during the trial. The shifting of the camera in the places where the scenes change and in the following of the characters puts a great strain on the eyes and gives many people a violent headache. It is the same fad used in the RKO picture "Prestige":—

The hero, on his return to America from Europe, is made unhappy when he learns that the heroine had become engaged to another man. The heroine knows that her fiancé had led a rather wild life but believes him when he tells her he has given it all up for her. At a night club, a dancer comes to their table and by insinuations tells the heroine she and the heroine's fiancé had been lovers. The heroine leaves in disgust but believes her fiancé when he tells her it is not true. The next day she pays an unexpected call on her fiancé and finds the dancer there. This determines her to break off her engagement. The fiancé is murdered and the heroine is arrested. The hero defends her. He, too, believes she is guilty. At the end it is shown that the fiancé had been killed by the dancer's lover, owner of the night club, because of jealousy. The heroine is freed and she and the hero are united.

The plot was adapted from a story by Kenneth M. Ellis. It was directed by William K. Howard. In the cast are Donald Cook, Skeets Gallagher, Zasu Pitts, Lilian Bond, Allan Dinehart, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: "The Trial of Vivienne Ware" is taking the place of "The Heir to The Horrah." It is a story substitution since "The Heir to The Horrah" was to have been founded on the story by Paul Armstrong.

"Roadhouse Murder" with Eric Linden and Dorothy Jordan

(RKO, May 6; running time, 72 min.)

Although it is hardly believable that an innocent person would risk being tried on a murder charge in order to achieve fame, which the hero does in this picture, yet the action holds one's interest pretty tense up to the closing scenes. One is held in suspense by the fact that the hero's life is put in danger. This is particularly so in the scenes where it is shown that the heroine had lost the evidence that would have proved his innocence. There is human interest

caused by the unhappiness of both hero and heroine when he cannot prove his innocence:—

The hero and the heroine are out driving. A storm comes up and they take refuge in an inn. They hear shots and find the murderers bending over the body of one of their victims. The murderers escape. The hero decides to plant evidence to show that he is guilty. His desire is to achieve fame as a newspaper reporter and he hopes that this will bring his name to the front page. He has enough evidence that the murderers had left behind to show his innocence. The heroine's father, who was the district attorney and had never liked the hero, prosecutes the boy. The heroine is on her way to the court house with the evidence in her purse when she is jostled in the crowd and the purse taken from her by the murderer. The hero is convicted. But the heroine's father, feeling sorry for her unhappiness, runs down the real criminals. The hero is freed and warned by the court never to jeopardize his life for the sake of fame.

The plot was adapted from a story "Lame Dog Inn," by Laszlo Bus Fekets. It was directed by J. Walter Ruben. In the cast are Bruce Cabot, Phyllis Clare, Roscoe Ates, Purnell Pratt, and others.

Unsuitable for children or for Sunday showing.

Substitution Facts: "Roadhouse Murder" is taking the place of "The Other Passport." It is a story substitution since "The Other Passport" was to have been founded on a story by Harold McGrath. But it is a far better picture than "The Other Passport" would have made.

"So Big" with Barbara Stanwyck

(Warner Bros., April 30; running time, 81 min.)

A very human and appealing picture. Although the action is slow the interest is held to the very end. The devotion of the heroine to her child and her fine character arouse much sympathy for her, especially in those situations in which she shows her keen disappointment in her son's career, after having slaved to make something of him. One very fine situation is where the heroine and a famous artist, whom she had known as a young boy, meet again after an absence of many years:—

The heroine, after the death of her father, accepts a position as school teacher in a small community. She boards at the home of a crude farmer, and the only pleasantness in the home is her friendship with the farmer's young son, about 14. She recognizes fine qualities in him and they become friends. She meets and later marries one of the farmers and gives up teaching. Instead she takes on the burdens of farm work. A son is born to her, and she centres all her dreams in the boy. The farmer's wife dies and the young son, unable to bear his surroundings, leaves home. The heroine's husband dies. She runs the farm alone and after years of hard struggling she is prosperous. Her son had studied architecture but gives it up for the bond business on the suggestion of a married woman who had taken an interest in him. The heroine is keenly disappointed. The son meets and falls in love with a young artist. But she will not accept him because she feels he is not manly enough. In the meantime the farmer's son had become internationally famous as an artist. He returns to America and he and the heroine meet again. The heroine realizes that the artist had all the characteristics which she so greatly admired and which her son lacked.

The plot was adapted from the story by Edna Ferber. It was directed by William Wellman. In the cast are George Brent, Dickie Moore, Bette Davis, Mae Madison, Hardie Albright, and others.

Suitable for children and for Sunday showing.

Substitution Facts: In the contract 359 is listed as "Desirable," from the story "Safe in Hell," by Houston Branch. Since "So Big" is founded on the story by Edna Ferber, it is a story substitution. But you should accept it.

"The County Fair"

(Monogram, rel. date not yet set; running time, 64 min.)

A good program picture, with human interest and suspense. The story does not contain many new angles but the interest is held because of the attempts of the villain to prevent the racing of the heroine's father's horse. Sympathy is felt for the heroine, her father and the hero who were staking everything they owned on their horse to win. Scenes of actual horse racing have been cleverly worked into the picture:—

The plot was adapted from a story by Roy Fitzroy. It was directed by Louis King. In the cast are Hobart Bosworth, Marion Shilling, Ralph Ince, William Collier, Jr., Thomas R. Quinn, and others.

Not unsuitable for children or for Sunday showing.

the other Hollywoodians. In other words, she did not like their ways and kept away from everybody; they could not make her "go Hollywood."

This certainly did not make her popular; but she did not care about popularity.

For a long time she planned to give up her picture career and return to Sweden, her native land. The MGM executives were thrown into a panic when they were first told of her decision, but they could not make her change her mind.

Now read the following account, which appeared in the May 2 issue of the *Daily News*, of this city which was telegraphed from Hollywood, and judge for yourself how despicably the MGM studio organization has treated her:

"The tip-off that Greta Garbo no longer will parade her sex appeal to the tinkling accompaniment of dollars into the MGM cash box came at the tag end of the West Coast premiere of 'Grand Hotel.' It provided a belated thrill for the weary three thousand who had just sat through a four-hour show.

"Will Rogers was toastmaster. Before 'Grand Hotel' went on the screen, he announced that Garbo, contrary to precedent, had consented to take a bow. An expectant throng awaited the appearance of the Sweede after applause for the picture had died down.

"Imagine the chagrin of the cine-mighty when a clown—Wallie Beery, who began his career as a female impersonator on the Essanay lot in Chicago—came on the stage speaking in a Swedish accent. The insult was made even more specific when the clown answered Will's question, 'Where you goin' little gal?' by saying 'Ay tank ay go home now.'"

No one could take exception at Will Rogers; a man who will insult a president of the United States will not stop at a screen star. Nor could one figure on better tact from Beery. But certainly there should be some one at the Metro lot with good taste enough to stop this insult to a woman who has thrilled and entertained millions of people all over the world.

BOX OFFICE CLASSIFICATION OF THE 1931-32 METRO-GOLDWYN-MAYER PICTURES

An exhibitor, subscriber of HARRISON'S REPORTS, has made an analysis of the box office performances of the 1931-32 Metro-Goldwyn-Mayer pictures, dividing them into four classifications, and sent it to me for publication, with the hope that it might prove of benefit to the exhibitors in general. These are his findings:

Way above the average—4: "Possessed," "Hell Divers," "The Champ," and "Tarzan." He had added to this category "Emma," but since this picture is sold separately, I have deducted it from the number.

Above the average—1: "Pardon Us."

Average—4: "The Squaw Man," "Guilty Hands," "Passionate Plumber," and "Beast of the City."

Below the Average—13: "Flying High," "Arsene Lupin," "Cuban Love Song," "Private Lives," "The Flesh is Weak," "Lovers Courageous," "The Guardsman," "Are You Listenin'?" "West of Broadway," "Phantom of Paris," "Polly of the Circus," "Freaks," and "Wet Parade."

Expressed in percentages, the results are as follows: Way above the average: 18%; Above the average: 05%; Average: 18%; below the average: 59%. In other words, the pictures that drew at the box office below the average receipts were more than one-half of the total number. Figure this out for yourself and see if there is cause for excitement when MGM demands crushing terms from you.

If the MGM salesmen should talk about "Emma," you should talk to them about "The March of Time"; they spent nearly a million dollars on it and they haven't the nerve to release it. They may slap it on you in the approaching season.

Let me quote from a letter received from another exhibitor:

"Dear Mr. Harrison: A number of us exhibitors have waked up to find out that we haven't any Marie Dressler pictures on the Metro contract. They came to us last year with the 'Marquee Five,' but none from this group will be delivered.

"They are around at this time selling us 'Emma' and 'PROSPERITY,' under a percentage agreement.

"It seems as though when we get older we get more dumb. I had a lot of the other exhibitors around here looking into the contract and they saw no mention of Dressler.

"This looks like a year when Metro are over-reaching themselves. I remember the cockiness of Paramount and how it back-fired on them! It is my guess that the same thing will happen to Metro on the next buying season.

"This I know, that when an exhibitor 'kicks' himself that he cannot get along without any one producer's product, as I did, he is riding for a fall.

"It is an actual fact that Metro's pictures this year are not drawing any more money at the box office than some of the independent pictures.

"Look at the lousy titles they have had: 'Lovers Courageous,' 'The Beast of the City' (the audience got the idea that it is another 'Dracula'), then here comes 'But the Flesh is Weak.'

"They are forcing the playing of 'Freaks' and then have the nerve to write and tell you that it is a dramatic story, a 'Marvellous entertainment!'"

This exhibitor is right: last year MGM led every exhibitor to believe that the "Marquee Five" would have Marie Dressler. But they are selling the Dressler pictures as specials.

I fear that the exhibitors are like moths; they cannot resist the light even though it means their destruction.

Are you going to be a moth in the approaching season?

THE MGM "FIRST RUN ONLY" POLICY

The Exhibitor, of Philadelphia, contains the following news item under the heading, "Wilmington Exhibitors Plan Organization to Combat Metro's 'First Run Only' Move":

"Washington independents have temporarily abandoned plans to organize a state organization and are now concentrating their efforts on the MGM problem.

"Two meetings, at which all of the indies, A. D. DeFiori, Park; A. B. Seligman, Strand; A. B. Belair, New Rialto; George Camper, Avenue, and John Hopkins, colored, National, have been held and a tentative plan of action has been discussed.

"Matter came to a head with the showing of 'Tarzan.' Advertisements of Loew's Theatre, newly renovated house, which carries first showings of Metro's in Wilmington, carried the statement that the picture 'would never be seen in Wilmington again.'

"Subsequent with this advertisement, George Long, district manager for Loew's, appeared in the city on an inspection trip. He had a talk with DeFiori, of the Park, and told him, according to DeFiori, that there was a concerted effort to get Wilmington patrons into the habit of patronizing Loew's.

"THE EXHIBITOR learns from a reliable source that statements similar to the one on the 'Tarzan' advertisements will be placed on all Loew's advertisements in the future, according to present plans regardless of whether they are Metro's or not.

"The report was current that the indies contemplated a suit, but this is denied by spokesmen for them. However, their position is that they are being pressed hard by their patrons for reasons why they do not show MGM's and that their replies no longer satisfy the fans.

"What the indies hope to first accomplish is to satisfy their patrons that so far it is impossible for them to get the MGM's. Their patrons will not believe them when they say that they cannot be obtained.

"DeFiori first had in mind a state organization of independents, but when the managers met it was their idea that this strictly Wilmington problem was more pressing at present."

It seems as if the MGM executives are getting more desperate with each passing week. The pictures are costing them more than the box offices of the theatres warrant and they are not making a genuine effort to bring the cost down to a point that will conform with the prevailing conditions; for an effort such as this would mean the slashing of their exorbitant salaries, a thing they are making desperate efforts to avoid, and so they have adopted methods that they feel will bring to terms such exhibitors as have refused to be browbeaten.

Will this new policy prevail in the end? Not if they should continue making such freaks as "Freaks," "The March of Time," "Are You Listening," "Wet Parade," and the others of the lot.

There was a time when Paramount was considered the Rock of Gibraltar.

Does MGM aspire a similar fate?

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TEN YEARS OF WILL H. HAYS — Article No. 1

In the report made on April 11 to the members of Motion Picture Producers & Distributors of America by its president, Mr. Will H. Hays, on the occasion of the tenth annual meeting of the organization, the following statement is contained on page four, under the heading, "Proof of Motion Picture Progress":

"No longer do those conversant with the facts and honest in their own motivation question either our bona fides or the overwhelming evidence of progress achieved. Specific constructive criticism of specific pictures we shall always need and I hope and expect we shall always have it, but general indictments of the motion picture industry today come only from the uninformed, the malicious or those who earn their livelihood by derogation." (Note: In the mimeographed release he sent to the newspapers he used the word "wring" instead of "earn."—*The Editor.*)

In my young days it was inculcated in my mind never to make accusations unless I mentioned the name of him whom I accused, for general accusations may fall, and invariably do fall, on innocent persons. Every self-respecting parent, in fact, tries to impress such a teaching upon his child's mind, for all parents instinctively know that it is such little niceties as this one that distinguish a well bred from an ill bred child.

There is no question in my mind that Mr. Hays was taught the same thing by his parents, but in this instance he has disregarded their teachings and with one wide sweep he accused all those who have criticized the motion picture industry either as ignorant, or as malicious, or as trying to "wring" a livelihood by "derogation."

I leave it up to you to determine what characterization to make of such an act; as for me, I shall try to answer Mr. Hays, not only for myself, for I take it for granted that he includes me in this category, but also for all those other persons who have criticized the motion picture industry and have no way of replying to him unless they go to great expense. In replying to these unjust accusations on the part of the "accused," I shall review his entire ten-year record in the motion picture industry so as to lay before you the "overwhelming evidence of progress achieved."

On January 25, the Reverend Clifford Gray Twombly, D.D., Rector of St. James' Church, at Lancaster, Pennsylvania, issued a pamphlet under the title "THE SHAMEFULNESS OF THE MOVIES," in which he makes certain criticisms. Since Mr. Hays had an occasion to criticize the Reverend Dr. Twombly in a recent issue of his house organ, I believe that one of the persons he, that is, Mr. Hays, had in mind when he was making that sweeping accusation is this minister.

Let us now see whether the Reverend Dr. Twombly makes just or unjust criticisms.

In the first part of the pamphlet there is an editorial in which the Reverend Dr. Twombly makes the following statement: "I am not a fanatic. I am not against moving pictures. I am only against the 45 or 50 per cent of them that are evil; but they constitute, I believe, the gravest menace to the morals of our boys and girls." Since I am not a fanatic, either, and since I have found out by a fourteen year observation that what the Reverend Twombly says about the proportion of the bad to the good pictures is accurate I must accept his statement that he is not against motion pictures as sincere.

Let us now take up his criticism of the bad pictures:

After reproducing "specific" extracts from "specific" dirty advertisements, inserted in the newspapers by affiliated theatres, the Reverend Dr. Twombly analyzes the themes of some of the pictures. Here are a few of his criticisms:

"'The Road to Singapore.' It stresses immorality, passion and lack of self-control. A man who had broken up a home and did not marry the woman afterwards, falls in love with another married woman and runs away with her."

"'Lover Come Back.' Four lovers, two sets, one woman stealing the lover of another woman, with subtle hints of all-night engagements."

"'The Homicide Squad.' Trying to clean up the gangsters, which led to killings on both sides. I can't imagine a worse evening."

"'Hell's Angels.' Indecent, filthy, horrible, gruesome."

"'An American Tragedy.' The story of a working girl's betrayal; there is a drowning scene of the girl which is gruesome beyond words."

"'The Road to Reno.' There is an attempted seduction of the daughter of the very woman whom the seducer is about to marry for money."

"In 'Pagan Lady' a rum-runner takes a prostitute girl out of a Havana dive, and carries her off to a tropical hotel of evil repute, where he expects to stay with her."

"In 'Twenty-Four Hours' the wealthy and pretty heroine-wife has already had an affair with another man, and her husband, the hero, keeps a cabaret singer as his mistress, the wife of a gangster, in a luxurious apartment."

"In 'Travelling Husbands' the husbands have wild parties with women of loose morals."

"In 'Blonde Crazy' a clever and full illustration is given as to how to steal a diamond necklace."

These are only a few of the criticisms Reverend Dr. Twombly makes. Are they just or unjust? Look over the reviews in HARRISON'S REPORTS for an answer. But to save you the trouble, I may say that Reverend Dr. Twombly was very mild in his condemnation of these and other pictures; my own criticisms in this paper are in some instances much more severe. In "Lover Come Back," for example, I said: "It is a shame that Columbia should take a young actress such as Betty Bronson, who appears as if she had just left her mother's arms, and put her in an immoral role." In "No One Man" I said: "Is there no shame at all in the producers? Don't they feel any responsibility when they make lust so attractive to young women and children?" In "An American Tragedy" I said that it is moral poison for children. Similar comments were made about the other pictures. These criticisms the subscribers of HARRISON'S REPORTS, who are the contact point between the picture-going public and the producers of pictures, must have found accurate; otherwise they would have long ago ceased subscribing, causing the suspension of this publication. And if they are just, then the accusation Mr. Hays has made of the Reverend Dr. Twombly, if he had him in mind, is, in my opinion, "uninformed," "malicious," and employed by him to enable him to continue to "wring" his livelihood out of the motion picture industry, particularly now, when it is cracked up.

So much for this subject at present; let us now take up the accusation that some of those who criticize the motion picture industry do so in an effort to "wring," or "earn" a livelihood by "derogation":

Since this accusation is specific, although he has failed to mention those against whom it is directed, let me ask back some specific questions: What was Mr. Hays hired by the producers for? His knowledge of the moving picture business? No! His ability as a writer? No! His art as a dramatist? No! As a critic? No! As an executive? No!—Probably he couldn't sell a reel of film! What for, then? Just for two reasons: His influence in politics and among the churches. The producers felt they could use his political influence in Washington and among the Republican councils to gain favors, and to obtain a "moratorium" on the demand on the part of the churches for the improvement of the moral tone of pictures. Whether he has "delivered" any services to the producers for the \$260,000 he has been getting out of this industry yearly and for the thousands of other dollars he has been paying to Indiana men, with whom he has been surrounded since he came into the motion picture industry, we shall discuss in future articles.

"State's Attorney" with John Barrymore and Helen Twelvetrees

(RKO, May 20; running time, 78 min.)

Only fair. The atmosphere of the picture is rather sordid for there is much drinking and unpleasant occurrences throughout. The story is never quite convincing, and it is due more to the good acting than to the story itself that one's interest is held. One court room scene, in which Barrymore prosecutes a woman held for the murder of her husband, is harrowing. The most dramatic part of the picture is in the closing scenes where Barrymore, in order to justify himself in the eyes of the woman he loved, sacrifices his name and career to prove his love for her. This situation wins much sympathy for him:—

Barrymore is the attorney for William Boyd, a racketeer. He defends a case for him in which the heroine, a tenant in one of Boyd's houses, is being held for soliciting. She is freed and becomes Barrymore's mistress. They eventually love each other very much. Encouraged by her he becomes an assistant district attorney and gives up Boyd and everything connected with him. Boyd tries to frighten Barrymore into doing favors for him, for he knew that Barrymore was a product of a reformatory school. Barrymore meets a powerful politician, whose daughter is fascinated by Barrymore. This man hopes to make Barrymore a governor. While out with the girl one night, both having had too much to drink, she suggests he marry her and he agrees. He sobers up after the marriage and realizes how ridiculous he had been for he loved the heroine. He does not live with his wife. But the heroine will not take him back for she is heartbroken. Boyd is arrested in connection with a murder. Barrymore prosecutes him. Barrymore confesses about his past in a crowded court room, in order to take away the trump card from Boyd. He then resigns as a prosecutor. The heroine who had been in the court room and heard all tells him how wonderful she thinks he is. They are reconciled. He tells her his wife is in Paris getting a divorce.

The plot has been adapted from a story by Gene Fowler and Rowland Brown. It was directed by George Archainbaud. In the cast are Jill Esmond, Mary Duncan, Ralph Ince, and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

"The World and the Flesh" with George Bancroft and Miriam Hopkins

(Paramount, April 22; running time, 71 min.)

An unpleasant picture. It is of the "Monna Vanna" type, in which the heroine, in order to save her companions, gives herself to the man they fear and detest. Such themes are not successful, for the characters do not arouse sympathy. It is difficult to sympathize with a heroine who is shown as being the mistress of one of the aristocrats, later giving herself to the hero. Her companions, too, gain little sympathy because of their cowardliness in sending her to the hero. The hero, too, is not a particularly appealing person, for he is shown as being cruel, and on several occasions attempts to take advantage of the heroine. The action is fairly exciting for the lives of both the hero and the heroine are endangered. The action takes place in Russia during the revolution:—

The heroine, who is a dancer, her lover and several of their aristocratic friends are fleeing the revolutionists. They land in a town that has not yet been touched by the revolution, preparatory to sailing. But it is too late. That night the hero and his men capture the town. He attempts to make love to the heroine but she repulses him. The hero does not get very far for the Cossacks recapture the town, make the hero and his men prisoners, and take the aristocrats aboard. Once aboard, however, the hero and his men knock out their keepers and take over the ship. They turn it back to revolutionary quarters. The heroine is urged to keep the hero engaged while her companions turn the ship back to their quarters. She does this but it does not work out as she had planned for the hero's men are too clever to be tricked. All her companions are shot. The hero pleads with the red authorities to free her, but they refuse to listen to him. With the help of his men he kidnaps her from the prison and together they go back to Petrograd.

The plot was adapted from a story by Philipp Zeska and Ernst Spitz. It was directed by John Cromwell. In the cast are Alan Mowbray, George E. Stone, Emmett Corrigan, Oscar Apfel, and others.

Not suitable for children or for Sunday showing.

"Grand Hotel" with an all-star cast

(MGM, fall release; running time, 115 min.)

This is a classic. The thought prevails that it is even better than the stage play. But whichever the case, the MGM studio forces deserve credit for having produced a picture that will stand out as a model for a long time.

Though every one in the cast does excellent work, the work of Lionel Barrymore and of Greta Garbo are outstanding. Lionel takes the part of the bookkeeper, who, having been made to believe that he had only a short time to live, goes to Berlin to enjoy life until his death. Greta Garbo takes the part of a great dancer. Her acting is most artistic. In the scenes where she is shown walking in the lobby of the hotel with her retinue she is superb.

John Barrymore is good as the dashing jewel thief; when he is unable to escape from Greta Garbo's room after stealing her jewels, he hides in it. And he proves serviceable, for he prevents the bored heroine from taking her life with poison.

There is suspense in the scenes where Wallace Beery murders John Barrymore, whom he had caught in his room stealing his wallet. The dread Mr. Beery feels is enacted with realism by him.

Miss Crawford is as fascinating as she is in other pictures.

The plot has been founded on the stage play of the same name, which was taken from the novel by Vicki Baum. It has been produced most lavishly by director Edmund Goulding.

"Grand Hotel" is chiefly a high-class production. But the presence of such a great constellation in it will, no doubt, cause the picture to draw also the masses.

The fact that the picture deals with the sex problem, even though in a delicate way, may make the picture unsuitable for children or for Sunday showing. Perhaps exhibitors in small towns may make an exception of this picture, on account of the artistry with which it has been produced. He will have to use his own judgment in the matter.

"The Woman in Room 13"

with Elissa Landi

(Fox, May 1; running time, 66½ minutes)

A good drama, with deep human appeal in some of the situations. One of such situations is in the trial of the heroine's innocent husband for murder; in order to save his life she besmirches her reputation. The interest of the spectator is held pretty tight all the way through.

Elissa Landi divorces Ralph Bellamy for infidelity, and marries Neil Hamilton, whom she loved. Bellamy vows vengeance. Elissa and Neil are happy but Neil's father and his uncle regard with suspicions Elissa's being too often together with Gilbert Roland, with whom she had once come in contact because of her music career, and when they fail to convince Neil that he should put a stop to their frequent business engagements they hire a detective to get evidence against her. This detective happens to be Elissa's former husband — Bellamy. This leads to tragedy, for Myrna Loy, who had been Gilbert's flame, shoots and kills Roland on the night Roland had arranged to have an after-concert supper with her at his apartment, and Neil Hamilton, who broke into the apartment immediately after the murder, is arrested, accused of the murder. When Neil broke into the apartment he saw a woman running down the fire escape, and, thinking it was his wife, running away after having murdered Roland, he tells the authorities that it was he who had committed the murder, thus hoping to shield his wife. Her testimony saves his neck but he is sent to the prison for fifteen years. Elissa is heart-broken. Myrna cannot escape from her own guilty conscience and, sending to Elissa a letter confessing to her guilt, takes her own life. Elissa, with the aid of the police chief, traps Bellamy into confessing that he knew of Myrna's guilt, for he had helped her escape. This confession acts as a corroborating evidence by which the clearing of Neil takes place. Elissa is happy to receive Neil in her arms.

The picture has been founded on the stage play by Samuel Shipman, Max Marcin, and Percival Wilde; it was directed by Henry King.

Nothing in it that might prove harmful to adolescents but it is chiefly an adult picture. Sunday, optional.

On the contract, No. 330 is "Some Girls Are Dangerous," described as an original story by Tom Barry. "The Woman in Room 13" is, therefore, a substitution. But it is worth accepting.

"Young America"*(Fox, April 17; running time, 72 min.)*

Deeply human. Without being a preachment, it conveys a moral lesson. Children's courts' judges are shown how to get the best results out of children brought before them for some mischief or petty crime; elderly people are shown how wrong often they are by misjudging children, and how much kind treatment of them can do. The acting is so good that it brings tears to one's eyes.

The hero of this picture is Tommy Conlon (as Art), a boy about thirteen years old; he has a kind face and is a decent boy at heart, but everybody thinks that he is the worst "kid" in town. The only mischievous thing he does is to take cars away from "fireplugs" and leave them three or four blocks away. He gets a thrill out of it but this habit has nearly proved his undoing. His chivalry at school gets him into trouble; defending his chum Nutty (Raymond Borzage) from a bully (Spec O'Donnell), he has a scrap with him and is late returning home to help his ogish aunt with errands and house work. He runs away and goes to Raymond's, where he is treated kindly by the boy's grandmother. The grandmother suddenly becomes ill and since there is no medicine left in the bottle and no money to buy it with, the two boys break into the drug store. Raymond escapes but Tommy is arrested by the policeman. The judge is about to send him to the reform school when Doris Kenyon, the druggist's wife, vouches for him; she takes him home. Tommy is told not to go out of the house that night. He promises. But during their absence Raymond's grandmother (Beryl Mercer) comes to him and tells him that Raymond had caught a cold and was seriously ill; he asks for him all the time. Tommy takes all the money from the cup and gives it to Beryl to go for a doctor and then he goes to Raymond. Raymond dies before the doctor had arrived. When Tracy and Miss Kenyon return and find Tommy absent and the money gone, they think the worst of him. The boy returns and when he finds the two quarreling about him he pretends that he does not like them and goes away. The following day they learn why he had acted that way and Tracy promises to find him and bring him back. He does so under unusual circumstances. They adopt him.

The plot has been founded on the play of the same name by John Frederick Ballard. Frank Borzage has directed it. The cast has been selected with intelligence.

Every exhibitor should show this picture and should try to attract as many children, and parents, as he can. He cannot say too much about it. It is the kind one can point to with pride. (Not a substitution.)

"Strange Case of Clara Deane" with Wynne Gibson and Pat O'Brien*(Paramount, May 6; running time, 77½ min.)*

This picture is filled with human appeal. Several of the situations are so pathetic that the spectator will find it difficult to restrain the tears. The most pathetic situation is the one in which the heroine is forced to part from her child. The excellent acting on the part of the child and the mother makes this situation so realistic that one is deeply moved. The heroine at all times has the sympathy of the audience, particularly so in the closing scenes where she refuses to disclose her identity to her daughter for fear that it might ruin the girl's future. There is suspense caused by the attempt of the father to make himself known to his daughter. Miss Gibson does better work in such a role than Ruth Chatterton, Helen Hayes, or even Pauline Frederick:—

Wynne Gibson marries Pat O'Brien thinking him a fine man. To her sorrow she learns later that he is a gambler and a petty crook. After her child is born she sells sketches to her old firm where she worked as a designer in order to keep things going. Dudley Digges, a detective, suggests that she leave town with her husband and child if she wants to prevent her husband from being arrested. On their way to a country place O'Brien robs a garage man and later shoots a policeman who was giving chase to him. He is sentenced to prison and Wynne Gibson, although she pleads her innocence, is also sent away. Digges, who had taken a fancy to the child, adopts the girl after first getting papers signed by Wynne. She does not know he has adopted the baby. After years in prison she is released, an old woman. Her former employer is only too glad to take her back. She goes to Digges asking him to help her find her daughter. But he refuses and begs her to leave the girl alone. She later learns where the girl is. She tries to keep it a secret from O'Brien. But he finds out. Wynne kills him when he attempts to blackmail the girl. Digges,

realizing how much she loved the girl, states he killed the man. Wynne is free to work on the wedding outfit for her daughter without telling her who she is.

The plot was adapted from a play by Arthur Brilant. It was directed by Louis Gasnier and Max Marcin. In the cast are Frances Dee, George Barbier, Russell Gleason, Florence Britton, and others.

Suitable for children and for Sunday showing.

"Midnight Patrol" with Regis Toomey*(Monogram Pict., April 12; running time, 60 min.)*

A good program picture. It revolves around the efforts of the hero, a newspaper reporter, to solve a murder and in that way get a scoop for his paper. There is fast action all the way through, and the audience is kept in suspense, for at times the life of the heroine is endangered. The closing scene is fairly exciting, where the villain attempts to escape from the police. The love affair between the hero and the heroine is pleasant:—

The heroine is at a private school. She receives a letter from her sister telling her to meet her the next day. She does not know that her sister had been in prison under an assumed name. The hero, who had been sent by his paper to the prison to get a story from the girl upon her release, is an eye-witness to her murder. Back in the city he 'phones the information to his paper and accidentally meets the heroine who was waiting at the station for her sister. He thwarts the villain in his attempt to kidnap the heroine. The villain had railroaded her sister to prison and was now attempting to get possession of keys to a safe deposit box in which the sister had valuable papers. The heroine does not suspect the villain and later gives him the keys. But the hero and his friend, a detective, are finally able to pin the murder on the right man which involved the villain. The heroine is heart-broken to learn of her sister's death, but happy in her new found love with the hero.

The plot was adapted from a story by Arthur Hoerl. It was directed by Christy Cabanne. In the cast are Betty Bronson, Edwina Booth, Mary Nolan, Earle Fox, Robert Elliott, and others.

Sensitive children may be frightened; otherwise, suitable for children and for Sunday showing.

"The Strange Love of Molly Louvain" with Ann Dvorak*(First National, May 28; time, 71½ min.)*

Seekers of sensational entertainment with plentiful spice may enjoy this picture, but it is too dirty and too sordid for the family circle. The heroine is seduced by a young wealthy scoundrel; she lives with a small-town crook, during which time she gives birth to a baby, and later on is hunted by the police in connection with the death of a police officer, murdered by her friend, the small-town crook. A young friend, former bell-boy, who happened to be in the crook's car with her at the time the crook had shot and killed the policeman, follows her wherever she goes; he is so much in love with her that he is willing to take chances, even though she advises him to leave her and keep out of trouble.

In the development of the plot, Ann Dvorak, the heroine, and Richard Cromwell, the young friend, land in a rooming house. There they meet Lee Tracy, a newspaper man. Lee recognizes in Ann a woman of the streets and makes proposals to her, which she, of course, rejects. Lee, who does not know that the woman sought in the murder case of the policeman is the woman he knows, proposes to the police a novel scheme by which he hopes to make her surrender herself; he has them broadcast an appeal to her on the ground that her baby is dying. She gets the news over the radio and surrenders. She then finds out that her baby's illness was a hoax, and that Lee was the one who had suggested it. She is, of course, furious and upbraids him. But he recognizes in her fine qualities and, changing his mind about her, begs her to believe him and to trust him to fight for her liberty together. Convinced with his sincerity she accepts his offer. They embrace.

There is nothing cheerful about the story. There are two points that may offer some inspiration: the love of the young friend, and the regeneration of the newspaper man. But they have been surrounded by so much sordidness that their effect is lost.

The plot has been taken from the play "Tinsel" by Maurice Watkins; it was directed by Michael Curtiz.

NOTE: This picture takes the place of "The World Changes," by Wilson Mizner (No. 674 on the contract). It is a story substitution and you don't have to take it.

NEWS FROM WASHINGTON

The following statement came from Mr. Abram F. Myers, General Counsel of Allied States, Union Trust Bldg., Washington, D. C. It is so interesting that every one of you should read it carefully; then act!

"Chaos in the Senate"

"The Senate Committee on Finance after wallowing helplessly in a welter of politics and ineptitude for several weeks finally allowed Secretary of the Treasury Mills to persuade them to adopt a program of taxation which includes an admission tax on all admissions above ten cents.

"That is to say, under the Finance Committee plan a tax of ten per cent will be imposed on all admissions beginning at eleven cents.

"The history of the admission tax feature illustrates the complete demoralization that has set in in Washington. Following Secretary Mills' first recommendation of a tax on all admissions above ten cents hearings were had before the Ways and Means Committee that proved conclusively that a tax on the lower admissions would be ruinous to the theatres and unproductive to the Treasury.

"The House Committee first placed the exemption at 24 cents; but when it became apparent that this provision could not pass, it was raised to 45 cents.

"The Senate Committee, having no data on which to base a lower exemption, but having additional data in support of an exemption to and including 50 cents, dropped the exemption to 44 cents, presumably to prevent the chains from reducing 50 cents admissions to 45 cents to avoid the tax.

"Now, at the behest of Secretary Mills, who has been the unrelenting foe of the small theatres throughout the struggle, the Finance Committee has suddenly capitulated and, regardless of the record built up at the hearings has gone back to the ten cent exemption.

"What to Do"

"There is great eagerness on the part of Committee members to disclaim responsibility for this sudden denouement and the task of the independent theatre owners and their friends will be to hold these men to accountability for their participation in the affair.

"Not one—not even Chairman Smoot—claims that this action has any great significance, recognizing that the bill will have to go over the bumps in both the Senate and House. Therefore, you must bring every ounce of influence to bear on your Senators to raise the exemption to and including 50 cents. And while you are about it, do not fail to stiffen the backbones of your Congressmen also.

"Bear in mind that while the Committee was lowering the exemption on admission taxes to 10 cents, it also removed from the bill excise taxes on eleven articles, namely, furs, toilet articles, boats, refrigerators, firearms, sporting goods, cameras, matches, soft drinks, produce exchange, and safe deposit boxes. This will enable you to ask very pointedly: 'How come?'

"The Brookhart Bill"

"Since the announcement of Allied's educational campaign on the Brookhart Bill there have been so many predictions in the trade press that the measure 'will not get to first base' that we may be pardoned for speculating as to the source of their inspiration.

"Repeated utterances of this kind are calculated to and will have an effect on the morale of the theatre owners who are looking to this measure for relief. We hope we may have the cooperation of the trade press in presenting our view, which is that tremendous progress has been made in gathering support for the bill.

"Anyone familiar with conditions in the Congress at this time will readily understand the delay in bringing forward the measure for consideration. Chairman Couzens of the Interstate Commerce Committee has been unable for some time to muster a quorum for the consideration of his Bus Bill which has been the unfinished business of the Committee throughout the session. But when conditions permit and the show-down comes there will be a mighty surprise."

ALBERT SHAW SILENT

It is pretty "tough" when an editor of a supposed high-type periodical neither replies to letters calling his attention to a misstatement made in his paper, nor corrects such a misstatement.

Mr. Albert Shaw, editor of the *Review of Reviews*, has not replied to any of the numerous letters he has received calling his attention to the misstatements made in the Barrows article about the Brookhart Bill.

Just as I said in a recent article in HARRISON'S REPORTS, the expression "Self-Regulation" has been coined by the Hays organization. The use of it in the Barrows article, therefore, indicates some "parley" about the article before

it was written. The great eulogies Albert Shaw paid to Mr. Hays in another article, which appeared in the same issue, is an additional proof of this conjecture.

Ordinarily we could not attach any blame to Mr. Hays for a misstatement made by a writer in an article printed in some magazine, but the matter differs in this instance, for Mr. Hays sent publicity matter from his office about these two articles.

That there has been some understanding between Mr. Hays and Mr. Shaw about these two articles may be evidenced by the fact that on March 1 the *Review of Reviews* sent out publicity matter to persons in the moving picture industry for publication. Here are extracts from the mimeographed release:

"There should be more organized cooperation,' Mr. Barrows concludes, 'and less organized opposition between the motion picture industry and those sincerely interested in pictures from the social point of view.'"

"Laws are pending in various states and in Congress which propose more official regulation and aim at the prohibition of block-booking without offering any effective substitute."

What does Edward M. Barrows know about block-booking? Many of us have been in this industry for years before we comprehended its influence and yet a man who is altogether unknown in the moving picture industry undertakes to tell us what is wrong with it. And still there is an editor who feels that the article of that man is worth printing; and when his attention is called to inaccuracies of statement he fails to correct them.

Albert Shaw must certainly be in a very tough spot.

ANOTHER PERSON PASSING AROUND MISLEADING INFORMATION

Recently Mr. G. Park Weaver, of Capital Theatre, Wilmington, Delaware, has received a letter from Mrs. Edmund M. Barsham, Motion Picture Chairman of the Delaware State Federation of Women's Clubs, in which Mrs. Barsham made the same sort of misstatements Edward M. Barrows made in his *Review of Reviews* article. Some of the statements in her letter are just as biased as are those in the Barrows article.

I have written, of course, to Mrs. Barsham correcting her. Part of my letter reads as follows:

"In your letter you state: 'I am at a loss just how to answer your letter—two things present themselves to me, first, do you thoroughly understand the Brookhart matter, and if you do have you any idea that I do not?' By this you convey the idea, no doubt, that you have read the Brookhart Bill and the Resolution and that you understand thoroughly what they are aiming at.

"Further on in your letter you state: 'Do you know that it provides for a commission of nine persons at a salary of \$9,000 each per year, and that one of the nine shall receive an extra thousand each year to act as the Chairman? This will provide some "fat" jobs for important politicians.'

"From this statement I have come to the conclusion that you have, not only read the Brookhart Bill, but not even seen it, for the Brookhart Bill does not provide for anything of the kind, as you will see for yourself by reading the enclosed official copy.

"You say: 'Personally I feel that from a certain type of exhibitor the block booking has helped to force some of the best pictures on the screen—many, many exhibitors would never show a high type picture if it did not come in the block—they would always show the mediocre or worse.'

"You say: 'You block book first (as would a Ford agency) all the pictures of an agency because you are always ensured of pictures of the right type at the right time.' By this statement you imply that, once you buy pictures from a reputable producer, you have nothing to worry—all the pictures you will receive from him will be of high quality and of an excellent caliber. * * *

"What would you call 'high-type' pictures? Would you call 'Freaks'; MGM, 'Dancers in the Dark'; Paramount, 'She Wanted a Millionaire'; Fox, * * *, all of which are sexy and demoralizing? * * *

"May I inform you that in the last two years five out of ten Paramount pictures have been demoralizing sex plays, that Warner Bros. has made the greatest number of gangster pictures, and that most MGM pictures are founded on sex themes? This ought to prove to you that pictures cannot be treated as ears, Ford or of any other brand. * * *

It is plain to every one of you, of course, that Mrs. Barsham received the wrong information. Who could be interested in misinforming her but a representative of the producers?

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TEN YEARS OF WILL H. HAYS—Article No. 2

In the first article of this series, printed in last week's issue, I took Mr. Hays to task for characterizing the picture industry's critics either as uninformed, or as malicious, or as trying to "wring" a livelihood out of the motion picture industry. By examining the criticism of one of the critics, the Reverend Clifford Gray Twombly, D.D., of Lancaster, Pennsylvania, I proved that they were fully justified.

Let us now see what Mr. Hays has done for the money the moving picture industry has paid him.

I said last week that the producers engaged Mr. Hays, not for his knowledge of drama, nor for his ability as a moving picture executive, but for his political influence as a former national leader of the Republican party and a cabinet minister, and for his religious influence as an Elder of the Presbyterian church.

What has he offered to the producers and to the industry in general as a politician?

He has introduced some of the picture industry's leaders to the different Presidents that have occupied the chair in Washington from the time he accepted their invitation to become the head of their organization to this day. To these leaders, such an introduction was a great thing. But for tangible results? The fact that he has been compelled to appropriate M. P. T. O. A., taking it away from the hands of the independent exhibitors, to use it for a dress window, is an incontrovertible admission of his bankruptcy as a political influence. The lawmakers in Washington are not influenced by professional politicians, particularly the well paid; an exhibitor from his home state means more to a member of Congress than all the Hayses, and the Pettijohns, and the News combined. By means of the M. P. T. O. A., he hoped to impress them; for very few Congressmen knew that "President of M. P. T. O. A.," or "Secretary," or "Vice-president," was merely an empty title, not backed up by independent exhibitor support. But if you wanted any proof that Mr. Hays' influence at Washington is nil, at least now, you had ample of it in the present tax fight. Ex-Secretary of the Treasury Mellon, when he sent his recommendations to Congress for imposing additional or new taxes so as to cover the national deficit, proposed, as you know, a ten per cent tax on all theatre tickets of higher than ten cent denomination. The independent exhibitors immediately got busy and succeeded in having the exemption raised to forty-six cents. All was going well until the tax bill framed by the House was sent to the Senate: immediately Secretary Mills recommended that the exemption be lowered again to ten cents. And the Senate accepted his recommendation. Where was Hays' influence in the councils of his own party? Where is the gratitude the Republican party has shown to Mr. Hays for harboring in his Fifth Avenue quarters Republican campaign managers during the 1928 Presidential campaign? And now the exhibitors are battling desperately to raise the exemption back to where it once was—forty-six cents. If the Senate should eventually make the exemption forty-five cents, you will be under a life-long obligation, not to the Hays crowd, not to the M. P. T. O. A., but to Allied States, to its leaders, particularly to Mr. Myers, who has been working incessantly and tirelessly to convince the Senators that a ten per cent tax on tickets of eleven cent price and higher will mean the ruin of thousands of theatres and a consequent harm to the people of the United States, to the masses, at a time when they need low price entertainment to make them forget their troubles. Even Mr. Hays himself has been "flirting" with Mr. Myers through his lieutenant, perhaps hoping, by this show of friendliness, to grab some of the credit for the tax victory, if there ever should be a victory after the Hays blunders.

I am talking about blunders: The banquet at Washington, during the M. P. T. O. A. convention, which was designed to impress the invited Congressmen, had just the opposite effect: it made them wonder where the industry found the money to give such expensive banquets, and prompted them to feel that if it has money for banquets it has money for taxes.

Let us now examine Mr. Hays' accomplishments in state politics. I shall confine myself to two examples: There has been a censorship law on the statute books of this state since the Miller administration, about twelve years ago. During all these years, the Governor has been a Democrat but the legislature has always been Republican, with the exception of the Senate, which was Democratic by only one vote in 1922. There was no doubt where the state Democratic party stood on the question of censorship: every year its platform contained a plank for its repeal. A censorship repeal bill, then, presented to the Governor in any one year would have been signed. Yet Mr. Hays, this political giant in the Republican party councils, has not been able to induce the Republican legislators to vote a repeal bill; he did not need the entire party: all he had to do was to swing eight or ten votes in the Assembly, and half as many in the Senate, to have such a bill passed.

His conduct in the State of Connecticut will be a blotch for all time to come—he succeeded in having the reel tax repealed, and letting a bill be adopted taxing the theatre gross receipts. In other words, he lifted the burden from the distributors and placed it on the backs of the independent exhibitors. The producers, too, are carrying part of that burden now; in fact a great part, for they now own the first-run theatres in the large cities of that state. But at the time he was letting the burden be placed on the shoulders of the independent exhibitors little did he dream that the producers would have gone theatre mad in a few years.

So much for his political influence; let us now take up the question of his accomplishments among the religious organizations as an Elder of the Presbyterian church.

His accomplishments among the churches and the religious organizations has proved a far greater failure than those in politics. The revelations of *The Churchman* in 1929 and afterwards will, in fact, always be a dark spot in his career as president of the producer organization; it brought upon the industry a scandal that made it the subject of general reproach. *The Churchman* revealed that the publicity director and the secretary of the Federal Council of Churches were in the pay of the Hays organization. Their resignations followed these revelations. Thus it came to light that Mr. Hays tried to silence the outcry for the improvement of the moral quality of moving pictures among churches by putting on his payroll persons who occupied strategic positions in church organizations. The press, secular as well as religious, criticized severely, and in many cases it condemned in strong terms, this policy of the Hays organization. Mr. Hays tried to justify the action of his organization in one instance by going so far as to imply that it was forced to take such a step. The outcome of these revelations was to make thousands of church people, ordinary moviegoers, stop going to the theatres, and to increase the antagonism of their leaders towards the moving picture industry, for these interpreted the Hays "honoraria" paying policy as an indication that no serious effort would be made by the members of the Hays organization to improve the moral tone of the pictures.

(In the third article the discussion will revolve around the Hays Moral Code, whether it has brought about any improvement in the moral quality of the pictures. Space permitting, other incidents will be discussed; for example, Mr. Hays' first false step.—*The Editor.*)

"When a Feller Needs a Friend" with Jackie Cooper and Chic Sale

(MGM, April 30; running time, 75 min.)

Very good entertainment; it is filled with human interest, comedy and pathos. Several of the situations will bring tears to the eyes, especially the one in which Jackie Cooper, who had been looking forward to being cured, is told that he will probably be lame for the rest of his life. Chic Sale, who takes the part of Jackie's uncle, provides the comedy with his uncontrollable desire to boast about himself. The friendship between Jackie and Chic Sale is inspiring. The situation in which Jackie comes to Chic Sale to tell him about the doctor's decision is heartrending. The closing situation proves exciting, for Jackie, by fighting his bully cousin and licking him, proves to his parents and to Chic that he is not a coward:—

Jackie and his uncle, Chic Sale, are pals, and love each other dearly. The uncle lives with Jackie's parents but supports himself by driving the horse trolley car in the small town. Jackie is lame, but Chic tries to make him forget it by treating him as he would any other boy. Jackie's parents keep him secluded and don't permit him to play like other boys do. They are afraid it will harm him. Jackie's cousin, who lives with them, bullies Jackie. Chic tries to make Jackie fight his cousin. This infuriates Jackie's parents and they order Chic to leave their home. He loses his position and is poverty-stricken, refusing to accept charity from any one. He is about to be taken away to the poor farm, when Jackie calls to see him, and tearfully begs him not to leave him for the doctor had said he could not be cured. His cousin and some other boys are outside taunting Chic; they throw stones at his windows. This infuriates Jackie and he fights his cousin. Jackie's parents come and are frantic but Chic keeps them away from the boys at the point of a revolver until they fight it out. He tells them it is important for Jackie to win the fight and gain confidence in himself. He does win it. Chic goes back to live with Jackie and everything is fine for now Jackie's parents treat him like a real boy.

The plot was adapted from a story by William Johnston called "Limpy." It was directed by Harry Pollard. In the cast are Dorothy Peterson, Ralph Graves, Andy Shuford, Helen Parrish, and others.

Excellent for children and for Sunday showing. (Not a substitution.)

"Sinners in the Sun" with Carole Lombard and Chester Morris

(Paramount, May 13; running time, 69 min.)

Just another one of those sophisticated pictures, in which there is little human interest, and no sympathy is felt for the characters. It is especially so in this picture for the heroine, yearning for luxury, accepts the proposal of a wealthy married man to become his mistress; and the hero is just as bad, for he accepts the proposal of a wealthy society girl and marries her. There is little to hold the interest; the action is slow, and the outcome is obvious:—

The heroine, a model, and the hero, an automobile mechanic, are in love with each other, but they quarrel when the heroine refuses to marry him until he is more successful. At a fashion show at

the home of a society woman she meets this woman's husband. He explains to her that he and his wife are going to be divorced and begs the heroine to see him again. She goes out with him frequently. One night she comes home very late and her father, who had been waiting up for her, insists that she leave the house. After living by herself for a time she accepts the married man's proposal and becomes his mistress. The hero becomes the chauffeur of a wealthy society girl who falls in love with him. She proposes to him and he marries her. For a time the novelty of wealth appeals to him. But he still yearns for the heroine, as she does for him. He meets her one day in a restaurant and insults her. She is shocked when her lover sends a message to her that he had patched things up with his wife. She gives up all her fancy clothes and goes to work as designer in a dress house. After a time her lover finds out where she is working and calls to see her. He tells her he had missed her, and informs her that he had divorced his wife. He begs her to marry him but she refuses. The hero, too, had procured a divorce and had been back at hard work again. He comes up to her place of business to sell her employer a truck and they meet. They embrace and are reconciled.

The plot was adapted from a story by Mildred Cram. It was directed by Alexander Hall. In the cast are Adrienne Ames, Alison Skipworth, Walter Byron, Cary Grant, Rita LaRoy, and others.

Not suitable for children or for Sunday showing.

"Congress Dances"

(United Artists, Not Yet Set; time, 83 min.)

This is a lavish European production; it is a costume play, centering around the intrigues during the Napoleonic days. Although it is pleasant entertainment, it is not for the masses, for it is slow-moving. Sophisticated audiences may find it enjoyable, for the music is good and the acting is excellent. The heroine, a young English girl, is quite charming and wins the sympathy of the audience.

Although the plot revolves around the scheming of Prince Metternich, of Vienna, to exile Napoleon, the story deals more with the love affair between the heroine, a shop-girl, and Czar Alexander I of Russia.

There is much comedy in the situations in which the Czar outwits Metternich, by sending his double to important functions and balls, so that he might spend his time as he pleased. There is comedy also in the situation in which this double goes to see the heroine, who is very much in love with the Czar, and is forbidden to kiss her when she asks him to do so.

The closing situations arouse much sympathy for the heroine, for she is reconciled with the Czar only to be forced to separate from him; it is necessary for him to go back to Russia.

Some of the situations are quite impressive, as for instance the Grand Ball given in honor of the Czar; also the situation in which the Czar arrives in Vienna and is acclaimed by the Viennese.

The plot has been based on a story by Norman Falk and Robert Liebmman. It was excellently directed by Eric Charell. In the all European cast are Lilian Harvey, Conrad Veidt, Lil Dagover, and others. The talk is clear.

Suitable for children and for Sunday showing.

"The Rich Are Always With Us" with Ruth Chatterton

(*First Natl., May 21; running time, 70 min.*)

Fair. This picture is more suitable for sophisticated audiences than for the masses; and among this class, women will probably enjoy it more than men, for the reason that they will better understand the heroine's maternal instinct towards her ex-husband. The trouble with it is that it drags, after a time becoming tiresome; the heroine takes such a long time in making up her mind about the hero. However, she does win a measure of sympathy of the audience because of her kindness towards her ex-husband:—

The heroine and her husband had been married for ten years. She had been happy by devoting her time and wealth to him. She is loved by the hero, a writer, but refuses to listen to his pleas. When she discovers that her husband had been unfaithful to her she willingly grants him a divorce. After a time she realizes that she is in love with the hero. But they separate several times because of his jealousy of her ex-husband. They finally decide to marry and leave for China, where he had been given an assignment for a newspaper. Just before she is to meet the hero she learns that her ex-husband had been seriously injured. She rushes to him and the doctor says that her presence is the only thing that can cure him. The hero is furious but the heroine reassures him by taking him before a judge who had been confined in the hospital and who marries them. The hero leaves for China and the heroine promises to meet him there soon.

The plot was adapted from a story by E. Pettit, and directed by Alfred E. Green. In the cast are George Brent, Adrienne Dore, Bette Davis, John Miljan, and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

"No Greater Love"

(*Columbia, June 4; running time, 62 min.*)

There is human interest in this picture, but it is overdone. It will go over with soft-hearted non-critical audiences, for there is much pathos; but intelligent audiences will find the plot illogical, and the sentiment too thickly plastered on. For instance, the doctor's verdict about the crippled child had been that she could not walk. In the closing scene, when the hero, her guardian, is dying, she suddenly gets up and walks towards him. This makes him so happy that he recovers. It does not ring true. There is little action. But the interest in the crippled child holds one's attention to some extent. The hero arouses sympathy because of his sacrifices for the crippled child, and his love for her. There is one extremely touching situation: it is where the hero is forced to part from the child:—

The hero, a middle-aged bachelor, owns a delicatessen store in a poor neighborhood. He is very kind to a young woman and her crippled child. When the woman dies he pleads with the authorities to permit him to take care of the girl. Since he is Jewish and the child Gentile, he promises to bring her to church every Sunday. He sells his delicatessen shop so as to pay a prominent surgeon three thousand dollars to operate on the child. But after the operation she still cannot walk. The child is taken away from him by an institution. He is even

forbidden to see her because it excites her too much when he leaves. He becomes desperately ill and calls for the child. The priest rushes to the institution and brings her to the hero. Once in the sick room she finds she can walk to his bed. When he sees the child he is happy and recovers. He becomes successful in business and is permitted to keep the child.

The plot has been adapted from a story by Isadore Bernstein. It was directed by Lewis Seller. In the cast are Alexander Carr, Dickie Moore, Richard Bennett, Beryl Mercer, Betty Jane Graham, Mischa Auer, and others.

Suitable for children; also for Sunday showing in neighborhood houses and in small towns. Maudlin persons may revel in it.

Substitution Facts: "No Greater Love" is taking the place of "The Artist's Model," which was to have been founded on a story by Rupert Hughes. Therefore, it is a story substitution but it is a better picture than "The Artist's Model," which was dropped by Columbia at the suggestion of HARRISON'S REPORTS.

"The Riding Tornado" with Tim McCoy

(*Columbia, May 4; running time, 57 min.*)

This is one of those pictures the small town exhibitor feels great pleasure in showing. There is fast, thrilling action all the way through. The hero wins the spectator's sympathy by his daring when he comes face to face with the villains; also by his expert horsemanship. There is considerable shooting but the hero comports himself ethically at all times.

Tim Torrant, broncho busting champion, drops into a western town on his way looking for a job and the villain, not knowing who he is, dares him to ride a horse known to be unmanageable, and nicknamed "killer." The hero accepts the challenge and overrides the horse, winning it as well as the side bet of one thousand dollars. When challenged by the villain to give him a chance at that thousand at a poker game, the hero accepts the challenge; he loses purposely so as to study the villain's character. He was amply repaid for dewdrops came to his face when he was about to lose a large bet. The prominent rancher of the town offers him a job as a range rider and he accepts it. His task is to find out who had been rustling his cattle and where the cattle was taken. The hero has a hard time at it but he eventually succeeds, but not until after putting himself in some extremely dangerous positions. He wins the love of the rancher's daughter.

The plot has been founded on a story by William Colt McDonald; it was directed by D. Ross Lederman. Shirley Grey plays opposite Mr. McCoy. Others in the cast are: Wallace MacDonald, Russel Simpson, Montague Love, Wheeler Oakman, Vernon Dent, and Lafe McKee.

Children should enjoy it. Good for Sunday showing.

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MISREPRESENTATION OF THE BROOKHART BILL

There has been a tendency on the part of the trade papers to minimize the importance of the Brookhart bill (S. 3770) and to predict that it will not pass. Such a feeling has been created by the clever propaganda the producers are spreading for they want to inspire a feeling of hopelessness in the hearts of the independent exhibitors so that these may not exert their best efforts.

HARRISON'S REPORTS is in a position to inform you that the chances for the passage of this bill are the greatest any previous bill by this Senator or by any other ever had.

The work the Allied leaders are doing is marvellous. They have set out to see this bill become a law and they are pursuing their object relentlessly.

Do not let any one discourage you; whoever talks to you in that vein aims to put you in such a frame of mind so that you may not exert your greatest for the bill.

Call on every prominent member of your community and ask them to write to your Senator urging him to support the Brookhart bill S. 3770 wholeheartedly. If you are one of those who is not quite satisfied that this bill, if enacted into a law, will solve most of the industry's problems, write me, giving me the parts of the bill you doubt, and I shall be glad to explain them to you in these columns so that if there are any other exhibitors who may be troubled with the same or similar doubts they may have these points cleared up.

THE NEW DISTRIBUTION PLANS

Last Tuesday Al Lichtman, general manager of United Artists, speaking at the weekly luncheon at the Motion Picture Club, proposed a new distribution plan whereby a picture that is worth a fifty cent admission must be shown at that price all along the line, and never at a lower admission price. Most pictures, he said, are not, of course, worth fifty cents; perhaps they are not worth any more than ten cents. Such pictures should be shown at ten cents and no more. But to show fifty cent pictures at a smaller price would be putting them into competition with themselves. If a picture is worth twenty-five cents admission, it should so be shown down the line—no more and no less.

His plan includes the zoning of the country so that only one theatre in a zone should show a picture.

There are many merits to the Lichtman plan, but there is just one demerit, which may offset all its merits: it takes care of the interests of the producer and of the distributor, well enough, and even of the exhibitor, but not those of the public. Take, for example, a man with a wife and child, earning, say, thirty-five dollars a week. Such a person certainly cannot pay \$1.25 to see a fifty-cent picture, but he could spend possibly fifty cents. He will be compelled to forego seeing it. And there are millions of such cases. It would be cruel to deprive such families the opportunity of seeing fifty-cent pictures at a price they can afford to pay. The tendency will be to make people lose their picture taste. The neighborhood theatres, which cannot in most cases charge more than fifteen or twenty cents admission, will not be able to obtain these pictures; they will thus be compelled to show the cheaper grade. The result will be that these theatres, whereas now they are the creators of picture goers by taking the children young and cultivating a picture taste in them, will either become extinct or be looked down upon by the people. This will naturally hurt the whole industry.

Felix Feist, of MGM, too, has announced a plan; it consists in selling only one account in each locality.

Plans of this type may be profitable for the producer and the distributor; but they tend to elevate the picture business to a point where only the few can or will attend pictures. And just for such a reason they are defective.

Nothing this paper can say will deter the sponsors of these plans from putting them through; only time can say whether they will prove successful or a "bust."

A BATTLE BETWEEN TWO PRODUCER THEATRES

A rivalry has developed between the Paramount Theatre, owned by Publix, and the Capitol Theatre, owned by MGM, both located on Broadway, which has reached the point of cutthroat competition. They have not yet cut down the prices and it is unlikely that they will cut them; the war is confined to the quantity and quality of show they give.

For several weeks the Paramount Theatre, in order to attract custom, engaged a number of prominent vaudeville artists, plastering the front of the theatre in a way one can find only on the proverbial Main Street.

It seems as if the management of the Capitol did not mind it until the Paramount Theatre rubbed it in a little

too hard when it put on a condensed version of "The Band Wagon," the well known musical comedy, for which six dollars was charged for admission in the orchestra when it played a regular theatre, along with the picture and with the other trimmings. When the week was over, it put on "Everybody's Welcome."

To counter this, the Capitol engaged the following screen stars and vaudeville acts to appear on the same bill with the picture, "When a Feller Needs a Friend," in which appears the popular boy star Jackie Cooper, supported by Chic Sale: Edmund Lowe, Victor McLaglen, Fifi D'Orsay, Burns & Allen, Arthur Tracy (the Street Singer) and Cab Calloway with his Cotton Club orchestra.

Out of this contest, the Capitol Theatre has come out the winner, for in the morning, when the admission price is thirty-five cents, it is standing them up at the lobby and around the corner, triple lines. Last Sunday night I came out of the Paramount at 9:30; there was no standing at the lobby waiting to get in whereas the lobby of the Capitol was full. (There were no lines in front of the theatre then.)

The Capitol has shown superior showmanship; it had a better picture and better stage attractions; every one knows that popular screen stars draw better than the best vaudeville acts in captivity. In this instance, the drawing powers of the three screen stars were enhanced by the fact that the little sketch they were acting in was taken from a scene of "What Price Glory." And the picture is very good—it has many tears. On the other hand, the picture at the Paramount was one of those things—rich and lavish but not for the masses.

No doubt the efficient publicity department of Metro-Goldwyn-Mayer is preparing advertisements to tell you that "When a Feller Needs a Friend" broke all records. Let me just give you the salary figures of the stars and of the vaudeville acts:

Victor McLaglen	\$3,500
Edmund Lowe	3,500
Fifi D'Orsay	2,500
Burns & Allen	2,500
Arthur Tracy (the Street Singer)	2,250
Cab Calloway	5,000
	<hr/>
	\$19,250

But just the same give the MGM bunch credit for superior showmanship.

Incidentally, let me inform you that several years ago Paramount rejected "Limpy," the book on which "When a Feller Needs a Friend" has been founded; the late William Johnston, the author, at that time one of the editors of the New York World, whom I knew very well, told me so himself. I tried to interest some others for his sake but they couldn't see it.

A PRAISEWORTHY ACT ON THE PART OF PARAMOUNT

John D. Hertz, chairman of the Paramount finance committee, announced at the convention of this company's sales forces in Los Angeles that all those of the Paramount employees who were induced to buy Paramount stock at a time when it was selling at a high figure will receive an adjustment so that they will not lose any money.

This decision on the part of Paramount, besides being a matter of expediency, in that it will build up the morale of the forces, is an act of justice.

Since HARRISON'S REPORTS criticized severely this company on this question, it feels that it is doing Paramount justice to mention this decision and to commend its executives for their fairness.

WHAT ARE YOU DOING ABOUT THE ADMISSION TAX?

The shock the industry received when Secretary Mills recommended that the theatre ticket exemption be lowered from forty-five cents to ten cents, the Senate accepting his recommendation, was great.

If the bill as now framed becomes a law, half of you will be compelled to put a padlock to your theatre and look for a job. And jobs are, indeed, scarce; it could not be otherwise when twelve million persons are out of work, and many of those who are now employed are working either part time or at greatly reduced salaries.

You should leave nothing undone to have the exemption raised to where the House had it. Call on the leaders of your community and enlist their aid by writing letters to the Senators from your state and to other Senators whom they happen to know.

You are threatened with extinction and you must work as you have not worked before.

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

244	Freaks (Marquee No. 1)—Ford-Hyams (r.)	Feb. 20
209	Polly of the Circus—Davies-Gable	Feb. 27
232	Arsene Lupin—John and Lionel Barrymore	Mar. 5
	No release set for	Mar. 12
	No release set for	Mar. 19
216	Are You Listening?—Haines-Evans	Mar. 26
245	Tarzan, The Ape Man (Marquee No. 2)	Apr. 2
224	But the Flesh Is Weak (The Truth Game)—Robert Montgomery	Apr. 9
246	The Wet Parade (Marquee No. 3)—Huston	Apr. 16
240	Night Court—Holmes-Huston-Page	Apr. 23
204	When a Feller Needs a Friend (Limpy) (Cosmopolitan No. 2)—Cooper-Sales (reset)	Apr. 30
208	Letty Lynton—Crawford-Montgomery	May 7
226	Huddle—Novarro-Evans-Merkel	May 14
	No release scheduled for	May 21
211	As You Desire Me—Garbo-Douglas	May 28
231	New Morals for Old (After All)—Perry-Young	June 4
229	The Strange Interlude—Shearer-Gable	June 11
252	Prosperity—Dressler-Moran	June 18

Paramount Features

(Paramount Building, New York, N. Y.)

3132	No One Man—Lombard-Lukas-Cortez	Jan. 30
3133	Tomorrow and Tomorrow—Chatterton	Feb. 5
3134	Shanghai Express—Dietrich-Brook	Feb. 12
3135	Wayward—Carroll-Arlen (6949 ft.)	Feb. 19
3131	Broken Lullaby (The Man I Killed)	Feb. 26
3136	Strangers In Love (Intimate)—March	Mar. 4
3138	Dancers in the Dark—Hopkins-Oakie	Mar. 11
3137	The Wiser Sex—Colbert-Tashman-Boyd	Mar. 18
3139	One Hour With You—Chevalier	Mar. 25
3140	The Broken Wing—Velez-Carrillo	Mar. 25
3141	The Miracle Man—Morris-Sidney	Apr. 1
3142	This Is the Night—Damita-Ruggles	Apr. 8
3143	Misleading Lady (Sensation)—Colbert	Apr. 15
3144	The World and the Flesh—Bancroft	Apr. 22
3145	Sky Bride—Arlen-Oakie	Apr. 29
3146	The Strange Case of Clara Deane—Gibson	May 6
3147	Sinners in the Sun—Lombard-Morris	May 13
3148	Reserved for Ladies—Leslie Howard	May 20
3149	Thunder Below—Bankhead-Bickford-Lukas	May 27
	No release set for	June 3
	Forgotten Commandments—Raymond-Maritza	June 10
	Merrily We Go to Hell—Sidney-March	June 17
	The Sporting Widow—Skipworth-Breeden	June 24
	Gates of Hollywood—Erwin-Dee	July 1
	The Million Dollar Legs—Oakie-Fields	July 8
	The Man From Yesterday—Colbert-Brook	July 15
	Devil and the Deep—Bankhead-Cooper	July 22
	The Challenger—Bancroft-Gibson	July 29

Powers Pictures, Inc.

(Formerly B. I. P., America, Inc.)

(723 Seventh Ave., New York, N. Y.)

	Bridegroom For Two—Gene Gerrard-M. Angelus	Jan. 15
	Trapped in a Submarine	Jan. 15
	The Flying Fool	Feb. 1
	Fascination	Apr. 1
	The Shadow Between—C. Tearle-K. O'Regan	Apr. 1
	My Wife's Family—G. Gerrard-M. Angelus	Apr. 15
	Why Saps Leave Home	Apr. 15
	The Gables Mystery	Apr. 25
	Carmen	May 1

RKO Features

(1560 Broadway, New York, N. Y.)

2107	Peach O'Reno—Wheeler-Woolsey-Lee	Jan. 1
2119	Men of Chance—Astor-Cortez-Halliday	Jan. 8
2108	Girl of the Rio—DelRio-Carrillo	Jan. 22
2121	Ladies of the Jury—Edna May Oliver	Feb. 5
2122	A Woman Commands—Negri-Warner	Feb. 12
2104	Lost Squadron (Marcheta)—Richard Dix	Mar. 12
2109	Girl Crazy—Wheeler-Woolsey	Mar. 25
2126	(2140) The Office Girl—All star special	Apr. 8
2114	Symphony of Six Million—Dunn-Cortez (reset)	Apr. 29
2126	Roadhouse Murder (Other Passport)—Linden-Jordan	May 6
2111	State's Attorney—Barrymore (reset)	May 13
2113	Bird of Paradise—DelRio-McCrea	Not yet set
2123	Roar of the Dragon—Richard Dix	Not yet set

RKO Pathe Features

(35 West 45th St., New York, N. Y.)

2112	Prestige—Ann Harding-Adolphe Menjou	Feb. 12
2102	Lady With a Past—Constance Bennett	Feb. 19
2143	Carnival Boat—Boyd-Rogers	Mar. 19
2204	Saddle Buster—Tom Keene	Mar. 19
2124	Young Bride—Helen Twelvetrees	Apr. 8
2205	Ghost Valley—Tom Keene	May 13
2113	Westward Passage—Ann Harding	Not yet set

Sono Art-World Wide Features

(Paramount Building, New York, N. Y.)

8210	South of Sante Fe—Bob Steele	Jan. 8
8071	University of Southern California-Notre Dame Football Game	Jan. 17
8085	Cannonball Express—Moore-Lease	Feb. 7
8218	Law of the West—Bob Steele	Mar. 20
8215	Riders of the Desert—Bob Steele	Apr. 24
8091	Bachelor's Folly—Marshall-Best	Not yet set
8214	The Man From Hell's Edges—Steele	Not yet set

Tiffany Features with Exhibition Values

(Distributed by Sono Art-World Wide
Paramount Building, New York, N. Y.)

8148A	Hotel Continental—(re.)—Feb. 21	\$800,000
8223	Texas Gun Fighter—Feb. 21	625,000
8224	Whistlin' Dan—Ken Maynard—Mar. 20	625,000
8150A	Lena Rivers (Luxury Girls)—Mar. 28	\$700,000

United Artists Features

(729 Seventh Ave., New York, N. Y.)

	The Unholy Garden—Ronald Colman	Oct. 10
	Age For Love—Billy Dove	Oct. 17
	Corsair—Chester Morris	Nov. 28
	Tonight or Never—Gloria Swanson	Dec. 12
	Around the World in 80 Minutes—Fairbanks	Dec. 12
	Cock of the Air—Dove-Morris	Jan. 23
	The Struggle—Skelly-Johann	Feb. 6
	The Greeks Had a Word for Them—Ina Claire	Feb. 13
	Arrowsmith—Colman-Hayes	Feb. 27
	Sky Devils—Tracy-Boyd-Dvorak	Mar. 12
	Scarface (The Scar on the Nation)—Muni	Mar. 26
	The Silver Lining—O'Sullivan-Compson	Apr. 16
	Congress Dances—Lilian Harvey	Not yet set

Universal Features

A4016	Murders in the Rue Morgue—Lugosi (5453 ft.)	Feb. 21
A4009	Impatient Maiden—Ayres-Clark	Mar. 1
A4011	Steady Company (Oh Promise Me) (Baby-Faced Gangster)—Foster-Clyde (6101 ft.)	Mar. 14
A4019	Cohens and Kellys in Hollywood—Sidney-Murray	Mar. 28
A4053	Stowaway (Tricked)—Wray-Waycoff (49½ min.)	Apr. 4
A4023	Scandal for Sale (Hot News) (Barbary Coast)—O'Brien (reset)	Apr. 17
A4071	Destry Rides Again—Tom Mix	Apr. 17
A4007	Night World (Eagles)—Ayres-Clark (reset)	May 5
A4072	Rider of Death Valley—Tom Mix	May 26
A4004	Radio Patrol (Marriage Interlude)	June 2

Warner Bros. Features

(321 W. 44th St., New York, N. Y.)

382	Taxi (The Man in the Case)—Cagney	Jan. 23
354	High Pressure—Powell-Brent-Knapp	Jan. 30
363	Man Who Played God—George Arliss	Feb. 20
385	The Expert (The Yankee Kid)—Chic Sale	Mar. 5
377	Play Girl (Big Hearted Bertha)—Young	Mar. 12
355	Heart of New York (Honey-moon Hotel)—Smith-Dale-Sydney	Mar. 26
380	Beauty and the Boss—Marsh-William	Apr. 9
390	The Crowd Roars—Cagney-Blondell	Apr. 16
369	Man Wanted (Dangerous Brunette)—Francis	Apr. 23
359	So Big (Desirable)—Barbara Stanwyck	Apr. 30
375	The Mouthpiece—W. Williams (reset)	May 7
368	Street of Women (Exclusive)—Kay Francis (60 min.)	June 4
364	Winner Take All (Pleasure First)—Cagney-Nixon (67 min.)	July 2
361	Without Consent (House of Seven Sins)—Dvorak-Beery	July 23
353	Jewel Robbery (Divorce Detective)—Powell-Francis	July 30

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

7 Duck Hunt—M. Mouse (cartoon).....	Jan. 28
6 Sez You—Monkeyshines (9½ min.).....	Jan. 30
8 Grocery Boy—M. Mouse (cart.) (7½ min.)....	Feb. 13
6 Hollywood Goes Crazy—K. Kat (cart.) (5½m.)	Feb. 13
6 Gall of the North—Buzzell (10½ min.).....	Feb. 17
6 Snapshots (Hollywood topics) (9½ min.)....	Feb. 17
7 Curiosities Series C231 (travel.) (9½ m.)....	Feb. 18
8 Treasure Runt—Scrappys (cart.) (6½ min.)..	Feb. 25
9 Mad Dog—M. Mouse (cartoon) (7 min.)....	Mar. 5
7 Snapshots (Hollywood topics)	Mar. 12
7 What a Knight—K. Kat (cartoon)	Mar. 12
9 Railroad Wretch—Scrappys (cart.) (7½ m.)..	Mar. 23
8 Soldier Old Man—K. Kat. (cart.) (6 min.)....	Apr. 2
8 Snapshots (Down Memory Lane) (9½ m.)....	Apr. 2
10 Snapshots (Hollywood topics) (9 min.).....	Apr. 7
8 Curiosities Series C232 (9 min.)	Apr. 8
9 Birth of Jazz—K. Kat (cart.) (6½ min.)....	Apr. 13
9 Snapshots (Hollywood topics) (9 min.).....	Apr. 18
10 Barnyard Olympics—M. Mouse (cart.) (7 m.)..	Apr. 18
9 Curiosities Series C233 (10 min.).....	Apr. 21
7 Wolf in Cheap Clothing—Buzzell (10 min.)...	Apr. 21
10 Ritzy Hotel—K. Kat (cart.) (6½ min.).....	May 6
10 Curiosities Series C234	May 6

Educational—One Reel

2862 The Villain's Curse—T. Toon (6 min.)....	Jan. 10
2905 Playground of the Mammals—Cannibals of the	
Deep	Jan. 10
2793 Road to Romance—Rom. Journey (10 min.)..	Jan. 17
2883 Anybody's Goat—Cameo com. (10 min.)....	Jan. 24
2863 Noah's Outing—T. Toon (6 min.).....	Jan. 24
2919 Speedway—Cunningham Sports Rev. (9m.)..	Jan. 24
2864 The Spider Talks—T. Toon (6 min.).....	Feb. 7
2794 Treasure Isle—Romantic journey (9 min.)..	Feb. 14
2865 Peg Leg Pete—Terry Toon (6 min.).....	Feb. 21
2884 Bridge Wives—Cameo comedy (16 min.)....	Feb. 21
2911 All Around the Town—H. Podge (9 min.)..	Feb. 21
2920 Slides and Glides (Thrills and Spills)—	
Sports Review (9 min.)	Feb. 21
2866 Play Ball—T. Toon (6 min.).....	Mar. 6
2795 The Lost Race—Romantic journey	Mar. 13
2885 Mother's Holiday—Cameo com. (11 m.)..	Mar. 20
2867 Ye Olde Songs—T. Toon (6 min.).....	Mar. 20
2868 Bull-Ero—Terry Toon (6 min.)	Apr. 3
2796 Mediterranean Blues—Rom. journey.....	Apr. 17
2869 Radio Girl—Terry-Toon (6 min.)	Apr. 17
2886 Not Yet Titled—Cameo comedy	Apr. 17
2870 Woodland—Terry-Toon (6 min.).....	May 1
2912 The Prowlers—Hodge Podge (9 min.)....	May 1
2871 Romance—Terry Toon	May 15
2797 Not Yet Titled—Romantic journey.....	May 15
2936 Milady's Escapade—Operalogue (10 min.)..	May 15
2872 Bluebeard's Brother—T. Toon.....	May 29
2907 Not Yet Titled—Cannibals of the Deep.....	May 29
2873 Not Yet Titled—Terry-Toon	June 12
2874 Not Yet Titled—Terry-Toon	June 26

Educational—Two Reels

2848 Torchy Turns the Trick—Torchy c. (21 m.)..	Feb. 7
2829 That Rascal—Vanity comedy	Feb. 21
2818 Lady, Please—Sennett comedy	Feb. 29
2934 Heavens! My Husband—Clyde special.....	Mar. 6
2843 Hollywood Luck—Ideal comedy	Mar. 13
2810 Billboard Girl—Sennett Featurette	Mar. 20
2819 The Flirty Sleepwalker—Sennett com.....	Mar. 27
2837 It's a Cinch—Mermaid comedy (20 min.)..	Mar. 27
2942 War in China—Special (19 min.).....	Mar. 30
2804 Speed in the Gay Nineties—Clyde c. (18 m.)	Apr. 3
2849 Torchy's Nightcap—Torchy com. (20 m.)..	Apr. 3
2830 He's a Honey—Vanity com. (21 min.).....	Apr. 17
2820 Listening In—Sennett com. (19 min.).....	Apr. 24
2850 Torchy Raises Auntie—Torchy c. (19 m.)..	May 1
2844 Hollywood Lights—Ideal com. (20 min.)...	May 8
2812 The Spot on the Rug—Sennett Featurette...	May 15
2821 Divorce a la Mode—Sennett com. (22 m.)..	May 22
2806 The Boudoir Butler—Clyde com. (22 min.)	May 29
2851 Torchy's Two Toots—Torchy comedy.....	June 5
2831 Now's the Time—Vanity comedy	June 12
2822 Not Yet Titled—Mack Sennett comedy.....	June 19

Fox—One Reel

24 Spreewald Folk (City of the Clouds) (10 m.)	Jan. 17
25 Over the Yukon Trail (In Old Mexico) (9½m.)	Jan. 24
26 The World at Prayer.....	Jan. 31

Metro-Goldwyn-Mayer—One Reel

F-524 Fire Fire—Flip The Frog (7 min.) (r.)..	Jan. 23
T-506 London, City of Tradition—Fitzpatrick	
Traveltalks (9 min.).....	Feb. 6
S-548 Dive In—Sport Champ. (10 min.)	Feb. 13
F-525 The Milkman—Flip the Frog (7 min.)....	Feb. 20
T-507 Tropical Ceylon—Fitzpatrick travel.....	Feb. 27
S-549 Olympic Events—Sport Cham. (10 min.)..	Mar. 5
T-508 Colorful Jaipur—Fitzpatrick travel (9m.)..	Mar. 10
S-550 Athletic Daze—Sport Champ. (10 min.)..	Mar. 26
F-526 What a Life—Flip the Frog (7 min.).....	Mar. 26
P-565 Trout Fishing—Fisherman's Par. (9 m.)..	Apr. 2
T-509 Cradles of Creed—Fitz. travel (10 min.)..	Apr. 9
S-551 Flying Spikes—Sport Champions (9 min.)..	Apr. 16
P-566 Color Scales—Fisherman's Paradise	Apr. 23
F-527 Puppy Love—Flip the Frog (cart.)	Apr. 30
T-510 Come Back to Erin—Fitzpatrick travel....	Apr. 30
S-552 Timber Toppers—Sport Champ. (9 min.)..	May 7
T-511 Over the Seas to Borneo—Fitzpatrick.....	May 21

Metro-Goldwyn-Mayer—Two Reels

C-455 Sealskins—Pitts-Todd com. (21 min.)....	Feb. 6
C-444 Love Pains—Boy Friend com. (21 min.)..	Feb. 13
C-435 Free Eats—Our Gang com. (20 min.).....	Feb. 13
C-445 The Knockout—Boy Friend com. (21 m.)..	Mar. 5
C-415 Any Old Port—Laurel-Hardy (21 min.)..	Mar. 5
C-426 The Nickel Nurser—C. Chase com. (21 m.)	Mar. 12
C-456 Red Noses—Pitts-Todd com. (21 min.)....	Mar. 19
C-436 Spanky—Our Gang com. (20 min.).....	Mar. 26
C-416 The Music Box—Laurel-Hardy (30 min.)..	Apr. 16
C-446 You're Telling Me—Boy Friend (19 min.)	Apr. 16
C-427 In Walked Charley—Chase (21 min.)....	Apr. 23
C-457 Strictly Unreliable—Pitts-Todd (20 min.)	Apr. 30
C-437 Choo Choo—Our Gang com. (21 min.)....	May 7
C-447 Too Many Women—Boy Friend (20 min.)	May 14
C-417 The Chimp—Laurel-Hardy com. (26 min.)	May 21
C-428 First in War—C. Chase com. (20 min.)...	May 28
C-458 The Old Bull—Pitts-Todd com. (20 min.)	June 4
C-438 The Pooch—Our Gang com. (21 min.)....	June 11
C-418 County Hospital—Laurel-Hardy (19 m.)..	June 25

Paramount—One Reel

Al-38 Knowmore College—Rudy Vallee (11m.)..	Apr. 15
Al-39 Screen Souvenirs No. 10.....	Apr. 22
SCI-14 Oh How I Hate to Get Up In the Morning—	
Screen Song	Apr. 22
Al-40 Switzerland—Lester Allen	Apr. 29
Tl-14 A Hunting We Will Go—Talkartoon (7m.)	Apr. 29
Pt-9 Paramount Pictorial No. 9.....	Apr. 29
Al-41 Meet the Winner—Tom Howard (10 m.)..	May 6
SCI-15 Shine On Harvest Moon—S. Song (9 m.)	May 6
Al-42 Bridge It Is—The Musketeers (8½ m.)...	May 13
Tl-15 Chess-Nuts—Talkartoon (6 min.).....	May 13
Al-43 Screen Souvenirs No. 11 (10 min.).....	May 20
SCI-16 Let Me Call You Sweetheart—Sg. (8 m.)	May 20
Al-44 Those Blues—Vincent Lopez (5½ min.)..	May 27
Tl-16 Hide and Seek—Talkartoon (6 min.)....	May 27
Pt-10 Paramount Pictorial No. 10	May 27
Al-45 Bun Voyage—Lester Allen (9½ min.)....	June 3
Al-46 Singapore Sue—Anna Chang (10½ min.)	June 10
Tl-17 Admission Free—Talkartoon	June 10
Al-47 Screen Souvenirs No. 12	June 17
SCI-17 I Ain't Got Nobody—Screen Song.....	June 17
Al-48 A Seat on the Curb (7 min.)	June 24
Pt-11 Paramount Pictorial No. 11	June 24
Al-49 Ireno—Ethel Merman (9 min.).....	July 1
Tl-18 Betty Boop Limited—Talkartoon	July 1
Al-50 Pro and Con—Tom Howard (9½ min.)...	July 8
Al-51 Hollywood Beauty Hints (Technicolor)...	July 15
Al-52 Ten Dollars or Ten Days—Younger	
(10m.)	July 22
Pt-12 Paramount Pictorial No. 12	July 29
SCI-18 You Try Somebody Else—Screen song..	July 29

Paramount—Two Reels

AA1-20 The Dunker—Billy House (19 min.)....	Apr. 1
AA1-21 Summer Daze—Dane & Arthur (17½m.)	Apr. 15
AA1-22 Twenty Horses—Ford Sterling (19m.)..	Apr. 29
AA1-23 Lighthouse Love (18½ min.)	May 6
AA1-24 His Week End—Johnny Burke (20 m.)..	May 13
AA1-25 Meet the Senator (17 min.)	May 20
AA1-26 Door Knockers—Al. St. John (15½ m.)	May 27
AA1-27 Jimmy's New Yacht (18 min.).....	June 3
AA1-28 Harem Scarem—Al. St. John (20 m.)..	June 10
AA1-29 The Loud Mouth (19½ min.).....	June 17
AA1-30 What Price Air—T. Howard (17½ m.)..	June 24
AA1-31 The Singing Plumber	July 8
AA1-32 Not Yet Titled	July 22

RKO—One Reel

2801	Stung—Novelty No. 1 (9½ min.)	Nov. 15
2802	Ether Talks—Novelty No. 2 (10½ min.)	Dec. 12
2702	A Swiss Trick—Tom and Jerry c. (7 min.)	Dec. 19
2803	Double Decoy—Novelty No. 3 (11 min.)	Dec. 26
2706	Rocketeers—Tom and Jerry c. (7 min.)	Jan. 30
2804	Endurance Flight—Nov. No. 4 (10½ m.)	Feb. 27
2707	Rabid Hunter—Tom & Jerry cart. (7 m.)	Feb. 27
2805	Secretary Preferred (The Leading Citizen)	
	Novelty No. 5 (11 min.)	Mar. 26
2708	In the Bag—Tom & Jerry car. (7 min.)	Mar. 26
2806	Beautiful and Dumb—Nov. No. 6	Apr. 16
2709	Joint Wipers—Tom and Jerry (7 min.)	Apr. 23
2710	Pots and Pans—Tom and Jerry (6 min.)	May 14
2711	Tuba Tooter—Tom and Jerry (7 min.)	June 11

RKO—Two Reels

2603	Mickey's Travels—M. McGuire (20 min.)	Feb. 20
2504	When Summons Comes—N. Sparks (18 m.)	Feb. 20
2904	Self Condemned—N. Harris c. (20 min.)	Feb. 27
2405	Never the Twins Shall Meet—Ates (20m)	Feb. 27
2604	Mickey's Holiday—M. McGuire (19 m.)	
	(re.)	Mar. 5
2305	Hurry Call—Chic Sale (16 m.) (reset)	Mar. 12
2306	A Slip at the Switch—C. Sale (18 m.) (re.)	Apr. 16
2605	Mickey's Big Business—M. McGuire (17½ m.)	May 21
2606	Mickey's Golden Rule—M. McGuire	June 4

RKO Pathe—One Reel

11	A Romeo Monk—Fables (7 min.)	Feb. 20
8	Pathe Review (magazine) (11 min.)	Feb. 20
8	Door of Asia—Vagabond (7 min.)	Feb. 22
13	Flying Leather—Sportlights (8 min.)	Feb. 27
12	Fly-Frolic—Fables (7½ min.)	Mar. 5
14	Bob White—Sportlights (9 min.)	Mar. 12
9	Second Paradise—Vagabond (9 min.)	Mar. 19
9	Pathe Review (magazine) (10½ min.)	Mar. 19
13	Cat's Canary—Fables (7 min.)	Mar. 26
15	Take Your Pick—Sportlights (10 min.)	Mar. 26
10	Pathe Review (magazine) (10 min.)	Apr. 16
14	Magic Art—Fables (7 min.)	Apr. 25
10	Empire of the Sun—Vagabond (8½ min.)	Apr. 25
11	Pathe Review (magazine) (11 min.)	May 14
15	Happy Polo—Fables (6 min.)	May 14
16	Spring Antics—Fables (6½ min.)	May 21
11	Shanghai—Vagabond (9½ min.)	May 23
12	Pathe Review (magazine)	June 11

RKO Pathe—Two Reels

2364	Bon Voyage—Average Man com. (19 min.)	Feb. 22
2324	Battle Royal—Rufftown com. (17½ min.)	Feb. 29
2335	Dumb Dicks—Benny Rubin (18½ min.)	Mar. 21
2345	Extra Extra—Frank McHugh (20 min.)	Apr. 4
2375	Blondes by Proxy—Trav. Man. (16½ min.)	Apr. 11
2365	Mother in Law's Day—Averageman (20m)	Apr. 25
2315	Rule 'Em and Weep—Masquers (19m)	May 2
2326	Stealing Home—Rufftown com. (19 min.)	May 9
2385	Gigolettes—Gay Girl com. (18½ m.) (r.)	May 23
2336	The Promoter—Benny Rubin (17 min.)	May 30
2346	Pete Burke, Reporter—F. McHugh (20 m.)	June 13
2376	Perfect '36—Trav. Man. com. (17 min.)	June 20
2356	Giggle Water—Averageman (20½ min.)	June 27
2316	Not Yet Titled—Masquers	July 4
2325	High Hats and Low Brows—Ruff. (18m.)	July 11
2386	Niagara Falls—Gay Girl (19½ min.)	July 18

Universal—One Reel

A4604	Strange As It Seems No. 17	Feb. 22
A4414	Just Pals—Sports Reel (9 min.)	Feb. 22
A4706	All Wet—Oswald cartoon	Feb. 29
A4415	Perfect Control—Sports Reel (8 min.)	Feb. 29
A4416	Fancy Curves—Sports Reel	Mar. 7
A4707	Wins Out—Oswald cartoon (7 min.)	Mar. 14
A4417	Over the Fence—Sports Reel (8½ min.)	Mar. 14
A4708	Beau and Arrows—Oswald cartoon (7 m.)	Mar. 28
A4709	Making Good—Oswald cartoon (8½ min.)	Apr. 11
A4418	Running with Paddock—Spts R. (9½ m.)	Apr. 11
A4605	Strange As It Seems No. 18 (9 m.) (r.)	Apr. 18
A4501	The Unshod Maiden—Novelty (10 min.)	Apr. 18
A4710	Let's Eat—Oswald cartoon (7 min.)	Apr. 25
A4419	Victory Plays—Sports Reel (8½ min.)	May 2
A4711	The Wined Horse—Oswald cart. (8 m.)	May 9
A4606	Strange As It Seems No. 19 (reset)	May 16
A4712	Catnipped—Oswald cartoon	May 23
A4713	A Wet Knight—Oswald cartoon	June 6
A4607	Strange As It Seems No. 20	June 13

Universal—Two Reels

A4414	Robinson Crusoe, Jr.—Hamilton c. (14 m.)	Feb. 24
C4333	Imprisoned in the North Tower (The Fatal Plunge)—Det. Lloyd No. 9 (20 min.)	Feb. 29
C4334	The Panther's Cunning—Det. Lloyd No. 10— (20 min.)	Mar. 7
A4115	The Eyes Have It—Summerville (19 m.)	Mar. 8
C4335	The Panther At Bay—Det. Lloyd No. 11— (20½ min.)	Mar. 14
C4336	Heroes of the Law—Det. Lloyd No. 12— (21 m.)	Mar. 21
A4116	Monkey Shines—D. Pollard c. (19½ m.)	Mar. 23
B4313	Pirates of the Air—Airmail mystery No. 1— (18½ min.)	Mar. 28
B4314	Hovering Death—Airmail myst. No. 12— (18 m.)	Apr. 4
A4117	In the Bag—Summerville com. (19½ m.)	Apr. 5
B4315	A Leap for Life—Airmail myst. No. 3	Apr. 11
B4316	The Fatal Crash—Airmail myst. No. 4	Apr. 18
A4118	The Marriage Vow—Bert Roach c. (16m)	Apr. 20
B4317	The Hawk Strikes—Airmail mystery No. 5— (20½ min.)	Apr. 25
B4318	The Bridge of Destruction—Airmail mystery No. 6 (18 min.)	May 2
A4119	Meet the Princess—Summerville (17m)	May 4
B4319	The Hawk's Treachery—Airmail mystery No. 7 (19½ min.)	May 9
B4320	The Aerial Third Degree—Airmail mystery No. 8 (19½ min.)	May 16
A4120	Dancing Daddies—E. Lambert c. (17 m.)	May 18
B4321	The Attack on the Mine—Airmail mystery No. 9 (18 min.)	May 23
B4322	The Hawk's Lair—Airmail myst. No. 10	May 30
A4121	Foiled Again—Thalian com. (19½ min.)	June 1
B4323	The Law Strikes—Airmail in. No. 11	June 6
B4324	The Mail Must Go On—Airmail m. No. 12	June 13
A4122	Doctor's Orders—All star com.	June 15

Vitaphone—One Reel

5506	Sport Slants No. 6 (8 min.)	Feb. 13
5806	Hot Dog—(Juvenile stories) (9 min.)	Feb. 20
5607	Froddie the Freshman—(M. Melodies) (7m)	Feb. 20
5707	Oberammergau—Newman travel (9m)	Feb. 20
5306	Ripley No. 6—(Ripley Queerios) (8m)	Feb. 27
6110	Spreading Sunshine—The Naggers (10m)	Feb. 27
5907	Movie Album—(P. Pot Ser.) (10 min.)	Mar. 5
5407	Big-Hearted Bosko—(Looney Tunes) (7m)	Mar. 5
5507	Sport Slants No. 7 (9 min.)	Mar. 12
5807	Penrod's Bull Pen—(Juv. story) (8 min.)	Mar. 19
5608	Crosby, Columbo and Valce—M. Mel (7m)	Mar. 19
5708	Soviet Russia—Newman Travl. (9 min.)	Mar. 19
6105	It's a Panic—Meroff (Mel. Mas.) (9 m.)	Mar. 26
5307	Ripley No. 7—(Ripley Queerios) (7½ min.)	Mar. 26
5508	Sport Slants No. 8	Apr. 2
5408	Bosko's Party—(Looney Tunes) 7 min.)	Apr. 2
5908	Wise Quacker—(P. Pot Ser.) (9 min.)	Apr. 2
5939	Remember When—(P. Pot Ser.) (8 min.)	Apr. 9
5308	Ripley No. 8—(Ripley Queer.) (8 min.)	Apr. 16
5910	Campus Spirit—(P. Pot Ser.) (9 min.)	Apr. 16
5609	Goopy Gear—(Merrie Melodies) (7 min.)	Apr. 16
6106	Up On the Farm—Mel. Master (8 min.)	Apr. 16
5709	South Amer. Journeys—Newman tr. (9 m.)	Apr. 16
6111	Movie Dumb—The Naggers (9 min.)	Apr. 23
6112	The Naggers Go Ritzy—The Naggers	Apr. 23
5309	Ripley No. 9—(Ripley Queeriosities)	Apr. 30
5409	Bosko and Bruno—Looney Tunes (7 min.)	Apr. 30
5710	Paris Glimpses—Newman Traveltalk	Apr. 30
6107	Smash Your Baggage—(Mel. Master)	May 7

Vitaphone—Two Reels

6403	Her Wedding Nightmare—(Big Star c.) (18m)	Jan. 9
6308	The Imperfect Lover—(Bway. Brev.)	Jan. 23
6205	Studio Murder Mystery—(Det. Mystery)	Jan. 30
6409	On Edge—Big Star comedy	Feb. 13
6410	Perfect Suitor—Big Star comedy (18m)	Feb. 13
6309	Subway Symphony—Bway. Brev. (16½ m.)	Feb. 20
6206	Skull Murder Mystery—S. S. Van Dine 21m	Feb. 27
6404	Shake a Leg—Big Star com. (17 min.)	Mar. 12
6310	Sea Legs—Bway. Brevities (18 min.)	Mar. 19
6207	The Cole Case—S. S. VanDine (21 min.)	Mar. 26
6411	Maybe I'm Wrong—Big Star com. (17 min.)	Apr. 16
6412	The Toreador—Big Star com. (17 min.)	Apr. 16
6302	A Regular Trouper—Bway. Brevities	Apr. 23
6405	Pepp Ryt Dishonest—Big Star com.	Apr. 23
6311	Absent Minded Abner—Bway. Brevities	Apr. 23
6208	Murder in the Pullman—S. S. VanDine	Apr. 30

NEWSWEEKLY NEW YORK RELEASE DATES

Universal News

(Sound and Silent)

40	Saturday	May 14
41	Wednesday	May 18
42	Saturday	May 21
43	Wednesday	May 25
44	Saturday	May 28
45	Wednesday	June 1
46	Saturday	June 4
47	Wednesday	June 8
48	Saturday	June 11
49	Wednesday	June 15
50	Saturday	June 18
51	Wednesday	June 22
52	Saturday	June 25
53	Wednesday	June 29

Pathe News

(Sound)

83	Saturday	May 14
84	Wednesday	May 18
85	Saturday	May 21
86	Wednesday	May 25
87	Saturday	May 28
88	Wednesday	June 1
89	Saturday	June 4
90	Wednesday	June 8
91	Saturday	June 11
92	Wednesday	June 15
93	Saturday	June 18
94	Wednesday	June 22
95	Saturday	June 25
96	Wednesday	June 29

Fox Movietone

(Sound)

68	Saturday	May 14
69	Wednesday	May 18
70	Saturday	May 21
71	Wednesday	May 25
72	Saturday	May 28
73	Wednesday	June 1
74	Saturday	June 4
75	Wednesday	June 8
76	Saturday	June 11
77	Wednesday	June 15
78	Saturday	June 18
79	Wednesday	June 22
80	Saturday	June 25
81	Wednesday	June 29

Paramount News

(Sound)

84	Wednesday	May 18
85	Saturday	May 21
86	Wednesday	May 25
87	Saturday	May 28
88	Wednesday	June 1
89	Saturday	June 4
90	Wednesday	June 8
91	Saturday	June 11
92	Wednesday	June 15
93	Saturday	June 18
94	Wednesday	June 22
95	Saturday	June 25
96	Wednesday	June 29

Metrotone News

(Sound)

267	Wednesday	May 18
268	Saturday	May 21
269	Wednesday	May 25
270	Saturday	May 28
271	Wednesday	June 1
272	Saturday	June 4
273	Wednesday	June 8
274	Saturday	June 11
275	Wednesday	June 15
276	Saturday	June 18
277	Wednesday	June 22
278	Saturday	June 25
279	Wednesday	June 29

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No. 22

TEN YEARS OF WILL H. HAYS — Article No. 3

In last week's article it was proved that Mr. Hays' influence in state as well as in national politics is, so far as this industry is concerned, a myth, and that his religious influence has brought upon this industry nothing but grief.

Let us now discuss his other acts in his ten-year "czaring" over the motion picture industry.

In engaging a nationally known person to head their organization, the producers had in mind to have such a person speak for the entire industry and to assume all the responsibility for its acts before the public. The public took this act seriously; those who felt that all was not well with the moral tone of the pictures were pleased, for they now had some one to address their objections to, instead of to the entire industry in a general way.

During the first years, Mr. Hays was able to placate these objectors by stating to them that he had been in the industry only a short time and had not had an opportunity to study every problem in it, but that he would see that the objectionable features were removed as soon as he got to them.

These good people waited year after year without seeing the promised for improvement come. Assurances put forward by Mr. Hays had no longer any effect on them, for they felt that they meant no more than did his former assurances. They began to realize that Mr. Hays had no authority, no power to bring about an improvement, and began to think of adopting other means to bring about the condition they prayed for. One of such means was censorship. The disgraceful revelations of the fact that Mr. Hays had on his payroll church leaders intensified this desire of theirs for Federal censorship, a desire which was eventually crystallized in the Hudson bill.

Seeing the danger from such a growing demand for Federal censorship, Mr. Hays, after protracted deliberations with the members of his organization, decided to check this movement by a counter-stroke; and a few days before April 1, 1930, he issued to the press his famous Code of Ethics, accompanied by an explanatory statement. Part of that statement read as follows:

"The adoption of the Code," Mr. Hays declared, "marks the latest and greatest step taken by the motion picture industry in the direction of self-government, to the end that the entertainment, educational, and informative values of the theatrical screen shall conform not only to the best standards of this art but to the wholesome instincts of life * * *. For the past six months * * * the most intensive study and labor have been devoted to the formulation of the Code that would meet the conditions created by the introduction of sound on the screen."

Notice that the formulation of the Code of Ethics Mr. Hays attributes to the advent of sound. I shall not call your attention to pictures such as "West of Zanzibar," taken from a play once he banned called "Congo," in which a father deliberately tries to revenge himself on a man by having this man's daughter contract a venereal disease from an afflicted person, the woman later proving to be his own daughter; I shall not bring to your memory the theme of the Warner Bros. picture, "The Secret Flame," in which a mother deliberately poisons her invalid son so as to give her eldest son a chance to have the heroine; I shall not remind you of the "Suicide" pictures that have been produced during his regime in an effort to prove that not the advent of sound but outside agitation against such pictures was the cause of the adoption of his Morality Code—I shall be fair enough to confine myself to discussing the after-Code pictures in an effort to help you determine for yourselves whether the after-Code pictures have been less filthy, less demoralizing, than the pre-Code pictures. To do this candidly and convincingly, it will be necessary to take a few of the Code principles for comparison.

Under the caption, "CRIMES AGAINST THE LAW," the Code says: "These shall never be presented in such a

way as to throw sympathy with the crime against the law and justice, or to inspire others with a desire for imitation."

I don't want to tire you out by presenting many cases where this principle has been ruthlessly violated; I shall give you only a few. "The Public Enemy" is one of them; the crime was made attractive in it and the murderers and racketeers were not punished by the law for their crimes; they were killed by other gangsters. "Quick Millions," Fox; the dynamiting of the buildings and the destruction of other properties is so thrilling that it inspires to imitation. A cold-blooded murder is committed, too. In "Two Kinds of Women," Paramount, drunken women, blackmail and a murder are the "entertaining" features. In "Letty Lynton," the heroine is shown poisoning the man she had lived with but she is not punished for her crime, for it is justified—he had been pursuing her and since she ran the risk of losing the hero, whom she was about to marry, she poisons her ex-lover. Even the District Attorney winks his eye at her crime; although he knows that she, her mother, and her fiancé had been lying, he does nothing about it.

As a last example allow me to call your attention to "Scarface." In my reviewing career I have not seen a more demoralizing gangster picture, for the chief character is a cold-blooded murderer and a licentious person. He murders even his sister's husband whom he had suspected of being her lover. This scum of society had a peculiar moral code—it was well for him to degrade the sisters of other people, but he killed in cold blood the man who, as he thought, had disgraced his own sister.

As far as showing no crime on the screen that would "inspire others for imitation" is concerned, let me call your attention to the fact that, in five out of ten cases, where either murder or safe-blowing or any other sort of robbery is committed, the villain is shown wiping off his gun as well as the places his hands touched, so as not to leave any fingerprints. It is the best crime teaching method that could be invented; it beats the books a thousand miles. Any wonder that the gangsters nowadays are so young?

Under the same general heading, in subdivision 4, the Hays Moral Code says: "The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown." Mr. Hays has certainly invented platitudes to give the producers latitude in the use of liquor. What does he mean by "required by the plot," and "for proper characterization"? In "State's Attorney," the hero is drunk all the time except the morning after he had married the wrong woman; and only for a short time. There is hardly a society or gangster picture made nowadays but that the liquor flows like water. And there is no justification for its use.

Under the heading, "SEX," the Code says: "The sanctity of the institution of marriage and the home shall be upheld." This will certainly make the bones of the dead creak in protest, for there is hardly a society drama but that the marriage institution is vilely desecrated. Husbands are shown keeping women on the side, and wives being kept by men. The only pictures where this does not happen is where Jackie Cooper, Tom Mix with his horse Tony, and a few western stars, appear.

Under another sub-heading, there is said: "Adultery, sometimes necessary for plot material, must not be explicitly treated, or justified, or presented attractively." I begin to believe that Mr. Hays does not see any pictures, even though he makes his living out of the picture industry; at least he has not seen the Paramount picture, "The World and the Flesh," with George Bancroft. In that picture the director, in order to make sure that the spectators would not miss what the hero was going to do to the heroine, shows him unbuckling his belt. The damnable part about this is the fact that George Bancroft is adored by adolescents, and when a picture of his is shown they flock to it.

"The Silver Lining" with Maureen O'Sullivan

(Patrician-United Artists, April 16; running time, 57 min.)

A fairly good program picture, with human interest. Because of her selfishness, the heroine at first does not win any sympathy, but later she wins some because she repents for having acted as she did and she tries her best to help the people she had hurt. There is not much suspense in the story for the outcome is obvious:—

The heroine, an heiress, is selfish and thinks only of her good times. She owns tenement houses in the slums and although her uncle pleads with her to have them repaired she pays no attention to him. A child is hurt in one of the houses and is crippled. Her uncle, at the request of the hero, a lawyer, pleads with her to do something for the child, but again she fails to heed his advice. Her uncle tells her what he thinks of her. She goes out alone at night and walks through the park. She is robbed and hit on the head. A policeman finds her and arrests her for intoxication. He had found her carrying a purse which the thief had put in her hands and so she is booked under another name. When she comes to herself she protests but it does her no good for she is sent to the workhouse. She becomes friendly with a young girl, one of her poor tenants, who tells her that she took the blame for a theft committed by the mother of the young boy who had been injured in the heroine's broken-up house. The heroine does not reveal her identity. She meets the hero through this girl. She and the hero fall in love. Released from jail, she does things for the girl and other people in her houses without telling them she had done it. She makes the hero manager in charge of all her houses to put in whatever repairs he thinks are necessary. She finally discloses her identity to the hero and to the girl. They forgive her. She and the hero are united.

The plot was adapted from a story by Hal Conklin. It was directed by Alan Crosland. In the cast are Betty Compson, John Warburton, Montagu Love and Mary Doran.

Because of one situation in which a girl does a vulgar dance it is unsuitable for children or for Sunday showing.

"Two Seconds" with Edward G. Robinson

(First National, May 28; running time, 68 min.)

This is an extremely morbid and depressing picture. The heroine is the most vicious character seen in pictures for a long time. The manner in which she tortures the hero, causing him to lose his mind, is so beastly that it makes the spectator uncomfortable. The surroundings are sordid and the atmosphere throughout is tragic without any comedy relief. There are several ugly situations. One of such situations is where the heroine torments the hero with the fact that she is supporting him with money she was getting from other men:—

The hero is being electrocuted for having killed his wife. The doctor explains that for two seconds before death the condemned man visualizes his whole life. And so the story goes back to the time the hero and his pal were riveters. The pal had fixed up a blind date for the hero but when the hero saw the girl he decided he would rather spend the evening alone. He goes to a dance hall and there meets one of the hostesses, the heroine. He knocks out a man who insults her and they become friends. She makes him believe she is a girl with high ideals. His pal warns him against her type of girl but the hero tells him not to worry because he will never marry her. But she thinks differently and one night gets him so drunk that he does not know he had married her. He decides to make the best of it when he sobers up. He and his friend are working high up on a steel construction. The friend passes some disparaging remarks about the heroine. The hero attempts to strike him and the pal slips and falls to his death. This makes a nervous wreck of the hero and he cannot work. The heroine tortures him by telling him how she was getting money from other men. He wins some money on a horse and pays back the heroine's lover; he then kills her.

The plot was adapted from the stage play by Elliott Lester. It was directed by Mervyn LeRoy. In the cast are Preston Foster, Vivienne Osborne, J. Carroll Naish, Guy Kibbee, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: This picture replaces "The Hawk," listed on the contract as 682, a new story by Chester M. Bennett. It is a story substitution and you are not obligated to accept it.

"Radio Patrol" with Robert Armstrong and Lila Lee

(Universal, June 2; running time, 67 min.)

A good action drama. Although gangsters are involved in the story no sympathy is felt for them for here the policeman's side of the story is told, showing their bravery and the hardships they are forced to work under. The hero is not a very sympathetic character for he is shown taking bribes from the gangsters, going so far as to take a bribe from them to keep away from a certain district so they might rob a bank. Sympathy is felt for his pal, who was honest and upright. The closing scenes are filled with action and are also pathetic for the hero is killed and the heroine gives birth to a child and calls for the hero:—

The hero and his pal are policemen. The pal introduces him to the heroine, with whom he is in love. The hero and the heroine fall in love and marry, but the pal does not show his unhappiness to them. The hero takes bribes from gangsters and his pal suspects him of it. He begs him to give that up but the hero tells him to mind his own business. The night the heroine is taken to a maternity hospital, the hero and his pal are ordered to patrol a certain district where a bank was located. The hero tries to get his pal away from it because he, the hero, had taken a bribe to keep away. But the pal will not heed him and goes there. Once there they find a policeman killed and realize there is trouble. The hero confesses all and begs his pal to forgive him and to let him help rout the bandits. They do and recover the money. The hero is killed. The pal goes to the hospital to comfort the heroine. She thinks it is the hero who is comforting her.

The plot was adapted from a story by Tom Reed. It was directed by Edward Cahn. In the cast are Russell Hopton, June Clyde and Andy Devine.

Because of the good moral it conveys, it should be suitable for children and for Sunday showing, even though it shows a policeman accepting bribes.

Substitution Facts: This picture is replacing "Marriage Interlude," which was to have been founded on the play "As Before Better Than Before" by Pirandello. It is a story substitution but you may accept it, for it is a good picture.

"Riders of Death Valley" with Tom Mix

(Universal, May 26; running time, 87 min.)

A good Western; it holds one's interest to the very end. The situation in which the hero, the heroine, and two other men are in the desert without any water, is extremely realistic for they are shown as being parched and half mad with a desire for water. Mr. Mix's horse, Tony again displays fine intelligence. This is so especially in the situation in which he makes the hero's cowhands realize that he was trying to take them to his master, whose life was in danger. The closing situation in which the hero rescues the heroine from the mine just as it was to be blown up is exciting:—

The hero knows that a certain doctor and his pal had killed the heroine's brother. The heroine's brother had found gold and the two men were desirous of getting the mine. He leaves a map to the doctor, but the hero, at the point of a gun, takes the map and tears it in three parts keeping the most important part for himself and giving the other two parts to the two men. When the heroine arrives in the town the doctor tries to poison her mind about the hero, and she believes him especially when she finds her young niece in a saloon to which the hero had brought her to buy her a soda. She demands the third part of the map from the hero but he refuses to give it to her telling her he will make the trip with her and the doctor and his pal. While riding in Death Valley the horses go wild and their outfit is smashed. They are left with very little water. The doctor's pal dies. The hero sends his horse back to his ranch for help. He leaves the heroine with the doctor so that he could look for his men if they were coming to him. The horse finally makes the men understand that they are to follow him. They find the hero, who had collapsed and he takes them to the heroine. He rescues the heroine from the mine just in time for the doctor had planned to dynamite it in the hope of getting water. The doctor is killed. The heroine is sorry for having doubted the hero. They are united.

The plot was adapted from a story by Jack Cunningham. It was directed by Albert Rogell. In the cast are Lois Wilson, Fred Kohler and Forrest Stanley.

Suitable for children and for Sunday showing.

"The Tenderfoot" with Joe E. Brown*(First National, June 11; running time, 69 min.)*

Humorous! The first half is not so comical but the second half is not only comical but thrilling, for there are introduced racketeers who abduct the heroine so as to give Joe Brown an opportunity to save her after considerable shooting. The comedy is provoked by the hero's simple-mindedness; he is a tenderfoot from Texas and the New Yorkers kid him and his ten-gallon hat. Some of it is provoked by the ability of the hero to take care of himself by means of his two six-shooters when occasion requires it. The audience, in fact, laughed quite a little in these scenes at the expense of the smart New Yorkers:—

Joe Brown comes to New York with twenty thousand dollars. His rough ways at a restaurant amuse Lew Cody, a producer, and starts a conversation with him, hoping to have more fun. At this moment he receives word that his show is a bust, and that he is broke, and his jocose disposition turns into a surly one; he tells Brown not to bother him. But when Cody learns that Brown has twenty thousand dollars, his disposition towards him undergoes a decided change. Cody succeeds in selling Brown forty-nine per cent of the show. They try it in Syracuse and it proves a failure. They return to Broadway and Cody treats him shamefully. Ginger Rogers, Cody's secretary, resents the treatment given to Brown and resigns. Brown interests the head waiter of the hotel in the show and with the money the waiter furnished he is able to buy out Cody. But when he learns that Ginger quit he is disconsolate. He had fallen in love with her. Ginger, when she hears he had bought out Cody, remains with Brown. That night the sheriff attaches the show's wardrobe and there being no other costumes to wear the hero asks them to wear the Shakesperian costumes they had discovered in the basement. The star quits and Brown gives the part to Ginger. The show is a big success; the critics mistook it for a satire.

The plot has been taken from the play "The Butter and Egg Man," by George S. Kaufman. It was directed by Ray Enright.

It is a substitution, for in the contract "Tenderfoot" was to have been founded on the stage play by A. Hertz and Richard Carle. But since it is a good picture you should accept it.

Suitable for children and for Sunday showing.

"The Night Rider" with Harry Carey*(Artclass—State Rights; 54 min.)*

A good program western. The action is interesting enough to hold one's attention fairly tensely. There is fast riding, as in all westerns, and there are some situations that offer mild thrills.

This story concerns the depredations of a hold-up man, called the Night Rider, because he had been doing his nefarious work in the dark of the night. Harry Carey, a representative of the law, working quietly, arranges with the sheriff to make it appear as if he was an outlaw himself. In this manner Harry succeeds in disarming suspicion from the minds of the real outlaws. This helps him round them out. He wins the hand of Elinor Fair.

The plot has been founded on a story by Harry P. Christ. It was directed by William Nigh.

Good for children and for Sunday showing for those who have been in the habit of showing westerns for such purposes.

"Reserved for Ladies" with Leslie Howard*(Paramount, May 20; running time, 71 min.)*

This is a good comedy but it is more suitable for class audiences than for the masses. It is slow-moving and it requires patience on the part of the spectator to sit through the first half, for the real comedy appears in the last half. The picture was made in England with an all English cast and although it was given a fine production, the sound at times is poor, and in general is not as clear as the sound in American pictures. One feels much sympathy for the hero when the heroine, who had thought he was a Prince, discovers he is the head waiter in a hotel:—

The hero, head waiter in a famous hotel in London, falls in love with the heroine, a wealthy girl. Realizing that he would never make an impression on her if she knew he was a waiter he does not let her know it. He follows her to a winter resort and they become friends. A king arrives at the resort and when he cordially greets the hero everybody there thinks the hero is a Prince. So does the heroine. The hero eventually realizes he had been doing the heroine an

injustice and decides to go back to London. He tells her so and she is heartbroken. He still does not reveal his profession. Once back in London the king, who thought very highly of the hero, takes the heroine to the restaurant and there discloses the fact that the hero is the head waiter but tells them he is a fine man. The heroine's father does not mind the hero's profession but the heroine is hurt. She insults the hero at every chance she has. The hero, at the advice of the heroine's father, embarrasses her and then asks her to marry him. She consents.

The plot was adapted from the story by Ernest Vajda. It was directed by Alexander Korda. In the all English cast are George Grossmith, Benita Hume, Elizabeth Allan, Morton Shelton and others.

Unsuitable for children or for Sunday showing.

THE FOURTH ARTICLE ABOUT MR. HAYS' TEN-YEAR RECORD IN THE MOTION PICTURE INDUSTRY

The fourth article reviewing the record Mr. Hays has made from the day he came into the motion picture industry will appear in next week's issue. It is, I feel, more interesting than any of those so far published. There is reproduced in it an extract from a letter Mr. Hays wrote to a publisher in an effort to justify the dirty talk of a character in a picture, against which this publisher protested.

This series of articles is creating quite a stir among non-theatrical people.

Copies of these articles should be sent by you to every Parents Teachers Association, every Women's Club; in fact to every civic, fraternal or religious organization in your city. Up to this time the producers were able to make these good people believe that the cause for the filthy pictures has been you. The Hays organization has gone, in fact, so far as to make some of these people believe that, without the block-booking system, you would not show a decent picture. These articles will enlighten these good people; after reading them they will know where the blame belongs for the filth dished out of Hollywood.

GET BUSY ON THE COPYRIGHT BILL

Under date of May 19, Mr. Abram F. Myers, general counsel of Allied States, sent the following telegram to all Allied leaders:

"House Patents Committee unanimously reported out House Bill 12094 containing Allied Amendments intact. Now let us get this passed without amendment on the floor.

Since new number may prove confusing better follow up endorsement to all Congressmen."

This telegram refers to the Copyright Bill and informs the leaders, requesting them to pass the information to the members, that he was able to was finally able to get into this bill, and have the Committee approved, the two amendments and the entire Allied organization has been fighting for.

One of these amendments kills the music tax, compelling the Society of Composers, Authors and Publishers to combine such charge with those which the producers make for the recording rights; the other prevents the producer from charging heavy penalties for unintentional infractions of the copyright law as it concerns the playing of their copyrighted films.

Wire to your Representative at once, asking him to support these two amendments, giving him the number of the Bill—12094. If you have already written him, write him again and give him the new number—12094.

SUPPORT FROM A POWERFUL PUBLISHER IN THE TAX FIGHT

Mr. Paul Block, publisher of the *Washington News*, *Milwaukee Journal*, *Pittsburgh Post-Gazette* and many other powerful newspapers, had an article in the May 14 issues of his newspapers criticizing the Senate for lowering the taxable limit of the tickets from forty-six to eleven cents, pointing out to the fact that such a tax will compel thousands of theatres to shut down.

"And the most ironic part of it all," says Mr. Block, "would be that the Government would not receive the revenue it hopes to get even though it destroys an industry in the effort to get it."

Mr. Block certainly deserves the thanks of every member of the motion picture industry for his editorial help in this fight.

AGAIN ABOUT THE LICHTMAN PLAN

The night before the day Mr. Al Lichtman made his new distribution plan known officially at the Motion Picture Club luncheon, I met him and we had a friendly discussion about the plan. I asked him how he expected for people to go to a theatre far away from their homes to see a "plan" picture. He told me that people will ride twenty miles to see a good picture.

Occasionally people do ride twenty miles to see a good picture; but the money an exhibitor could make from such people can be loaded on a rooster and the rooster will not know whether he has anything on his back or not.

The proof that people will not, as a rule, ride twenty miles to see a good picture may be evidenced by the fact that no theatre can take in, with a first-rate star, in a first-rate picture, as much money on a Monday and Tuesday, or on any other two ordinary days of the week, as it can on the two best days of the week—Saturday and Sunday. Why don't people ride twenty miles to see such a picture?

A plan that does not provide for the safeguarding of the interests of the public cannot be successful. Under such a plan people act like a horse who refuses to be led to water. For this reason, I see no justification for excitement. If United Artists, or any other producing-distributing company, for that matter, has made up its mind to put such a plan over, no exhibitor protests will prevent it from carrying out its decision, unless, of course, the enforcing of such a plan runs afoul of the Sherman or the Clayton Act. In such an event, it will be a matter of waiting for the disintegration of the plan; there can be no other outcome.

The trouble with the whole industry is that we know it is sick, but no producer-distributor has yet been able to find the cure. Everyone is trying to adopt a quack remedy and then watch it to see if it will have the hoped for effect. The real trouble is lack of good pictures. Produce good pictures and the industry will set itself right, provided the producers at the same time divest themselves of their theatres and let theatre men run them. Any other remedy is destined to fail.

GIVE THEM THE LAUGH!

According to an Atlanta dispatch to the *Film Daily*, Paramount-Publix and Metro-Goldwyn-Mayer, in order to stamp out the ten-cent admission price, which is making great inroads in the Southern States, are refusing to sell their films to any exhibitor who charges a smaller price than fifteen cents.

The action of these two companies reminds me of the sinner who scolds other people for sinning. In a recent issue of HARRISON'S REPORTS, I reported the fact that Paramount, in their State Theatre, at Lexington, Kentucky, charged ten cents in the afternoon and fifteen cents at night for a five-dollar show—twelve amateur acts, five professional acts, consisting anywhere from two to nine actors, and a Paramount picture. In one of their theatres in Minneapolis the admission price has been ten cents. The Loew and the RKO theatres in this city charge ten cents from eleven o'clock in the morning to one o'clock in the afternoon.

I could probably obtain hundreds of other cases in other parts of the country where they charge a ten-cent admission price, and yet Paramount-Publix and Metro-Goldwyn-Mayer have the audacity to tell you that it is bad for you to charge ten cents for admission to your theatre.

Some people have, what we commonly call, gall. In this instance, it is not gall; it is stupidity, for if they should continue the present policy they will ruin not only you, but also themselves—themselves first. How can the Paramount organization, for example, continue giving the public the show values it has been giving lately for the regular admission price? They cannot do it. The result will be that they make the public expect more, for less. And not only this, but they are forcing the others to do the same.

If any film salesman from this or from any other company should try to convince you how bad for the business it is for you to charge ten cents, laugh at them.

IS THE MOVING PICTURE INDUSTRY BECOMING SANE?

Harold B. Franklin, head of the RKO theatres, sent to his theatre managers a letter informing them that they have full authority to delete any line or spoken dialogue from stage or screen, or any portion of the stage business that may prove, in their opinion, offensive to their patrons. "We do not want to go to the extremes, nor do we want to assume the role of reformers or prudes * * *; but we must stamp out filth," he said.

"A real artist," added Mr. Franklin, "never depends on crude, uncouth humor. Its use is a reflection against the artist, as well as the theatre."

Mr. Franklin pointed out to the decline of the Broadway theatre and suggested that this should be a lesson to picture theatre managers.

The same week, Martin Quigley came out with a strong editorial against filthy pictures.

The attitude of Mr. Franklin in this matter, and of Martin Quigley, is of particular gratification to me who has been fighting single-handed against filth ever since I founded this paper; I saw the industry headed for destruction and could not do anything to stop it.

I fear it is too late for some film companies to reform now. They have to go, their place to be taken by new blood, with new ideas.

THE HOLLYWOOD FADISTS

It seems as if William K. Howard, one of the most sensible directors that are making pictures, has, like Tay Garnett, producer of "Prestige," succumbed to the fad of having the camera shift to follow the important characters in the scene, while such a scene is photographed.

It would be a calamity if this fad were adopted by all directors; it would mean that more picture-patrons would be driven away from the theatres, for a shifting scene, particularly when it shifts rapidly, is more than annoying; the retina of the eye is not given a chance to adjust itself with the result that most people get a violent headache.

FEDERAL JURISDICTION ESTABLISHED

In their efforts to prevent the Department of Markets of the State of Wisconsin from probing arbitrary and unreasonable protection enforced in that state by the producer-distributors in violation of the state law, the producers have applied to the Federal courts for an injunction on the ground that only the Federal Government has jurisdiction over the Commerce and the Copyright Clauses of the Constitution.

Armed with such an admission on their part, you should be better equipped in your efforts to convince your Congressmen that they should support the Brookhart Resolution S. 170, for the investigation of the unethical practices in the motion picture industry, and the Brookhart Bill S. 3770, outlawing block-booking, blind-booking and arbitrary allocation of product.

I can hardly conceive a situation where an independent exhibitor who believes in the beneficiary effects of these two measures as having neglected to write to his Congressmen soliciting their support for them; but if there is even one of you who for some reason has failed to do so, he should send a letter or a telegram at once urging him to give these two measures his whole-hearted attention.

ALLIED STATES OPPOSES PERCENTAGE CONTRACTS

"The Allied Board of Directors calls on all independent theatre owners to resist to the utmost the efforts of the distributors during the coming selling season to put over extortionate percentage contracts. The only general prosperity ever enjoyed by the exhibitors was during a period when they bought their pictures on a flat rental basis, paying only what their business judgment told them they could afford. When a good picture came along they reaped the fruits of their business acumen and profited by the added returns. Under the percentage system the exhibitors, assuming responsibility for the entire overhead of their theatres, contract for pictures on percentages which generally exceed the average of fair film rentals, and then take in the distributors as participants in the profits. There are several varieties of partnership known to the law but this is the only one where one partner stands all the losses and the other shares only in the profits.

"The unfair nature of these arrangements is all the more manifest in cases where the stipulated percentage obtains up to a designated gross figure, after which it automatically increases to fifty per cent or more of the gross. This gives sole credit to the feature picture for the drawing power of the house, puts aside as of no value the efforts, advertising and showmanship of the exhibitor, and assigns to the distributor the benefits of enlarged patronage which rightly should go to the man who bears the hazards of the enterprise. Care in the buying and skill in the exhibition of pictures are set at naught by a system which transfers all the benefits of the same to the exchanges."—*Allied Bulletin*, May 5.

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No. 23

TEN YEARS OF WILL H. HAYS — Article No. 4

The last principle from the Hays Code of Ethics that was discussed in the third article of this series, which was published last week, was the subheading under "Sex," which reads: "Adultery, sometimes necessary, for plot material, must not be explicitly treated." In the treatment of it, I called your attention to the fact that in the Paramount picture "The World and the Flesh" nothing is left to the imagination; the director, in order to make adultery plain even to children, had the hero unbuckle his belt. I lamented this fact on the ground that George Bancroft is extremely popular with the adolescents, and they flock to his pictures. A sight such as this, then, cannot help having a demoralizing effect upon the youth.

Let us now continue the comparison of the promises to the public that were made by the Hays Morality Code and the producers' accomplishments:

In paragraph (c), subdivision 2 ("Scenes of Passion"), there is said: "Excessive and lustful kissing, lustful embraces, suggestive postures and gestures, are not to be shown."

Have you seen "Dr. Jeckyll and Mr. Hyde"? Almost every one of you has. To those who have not seen it let me say that in my career as a reviewer I have not seen in pictures a plainer invitation to sin. The prostitute the hero takes into her room after rescuing her from a brutal fellow lifts her skirt to a point where, in the pre-Code days, it might have invited arrest. Any wonder, then, that most decent people will not let their children go to the picture theatres any longer? Perhaps Mr. Hays thought that that prostitute, by raising her skirt as high as she raised it, stimulated the "nobler instincts" of the adolescents. And yet the introductory title of that picture, like the introductory titles of all pictures released by members of the Hays organization, carried his seal of purity.

Under the heading "OBSCENITY," the Hays Code says: "Obscenity in word, gesture, reference, joke, suggestion (even when likely to be understood only by part of the audience) is forbidden."

This is, indeed, comical. Have you seen "Polly of the Circus," the MGM picture? In one part, the heroine, a circus performer, says to the hero, an Episcopalian minister, that if he were married he would have to sleep in the woodshed during Lent; and in another part, when the minister suggests to her to read the Bible, she asks him if he had meant the "hot" parts of it.

Here is the most comical part about this affair: This picture was shown at the Lyric Theatre, a Butterfield-Publish house, at Cadillac, Michigan, to a group of high-school students at a benefit performance. The Cadillac *Evening News*, published by that live-wire publisher, O. T. Huckle, not only criticized the picture editorially but also wrote to Mr. Hays protesting against the allowing of the characters to make such references. The following is part of the answer Mr. Hays sent him:

"You have been forthright with me in your letter of April first, and I shall try to answer with the same directness. The reply would have come sooner except that I have been occupied with activities and preparation for our tenth annual board meeting.

"The references to the woodshed and the 'hot' stories of the Bible, from my personal viewpoint, seemed to me to be cases where our Production Code machinery had functioned with less than its usual effectiveness. However, there has been some interesting difference of opinion about the picture. Some observers have maintained that the flippancies were legitimate part of character portrayal. Two central characters in a drama meet—one from the circus, one from the ministry. The groping of the girl toward understanding of her new friend and, of the new world in which he lived, would have been marked by observations colored out of her

divergent environment and experience. Nevertheless, I think your point is well-taken."

Notice the slipperiness of the answer: First he admits, by implication, that the woodshed and "hot" parts of the Bible expressions are wrong, and excuses himself by saying that the Code did not function with its "usual effectiveness"; then he tries, by sophistry, to justify those expressions, by saying that they are character-portrayals; and then he says that Mr. Huckle's points were well-taken. If these objectionable expressions are character-portrayals, what will become of the "good taste and a regard for the sensibilities of the audience," which the Code orders under "Vulgarity"? Such expressions might have been tolerated if the hero were a layman; but he is a clergyman, and the nephew of a bishop. Doesn't this make any difference with Mr. Hays?

That Mr. Hays lacks sincerity in this letter may be evidenced by the fact that he marked his letter "PERSONAL —NOT FOR PUBLICATION." Mr. Huckle did not write him about a personal matter; he wrote him about something that affects public welfare. Being a publisher of a newspaper, he is entitled to a candid expression from Mr. Hays on the matter, particularly since he felt that the showing of that picture to youths of his town did much harm to their morals. But Mr. Hays sought to twist the privilege a person enjoys when writing to another person on personal matters and sought to prevent him from publishing his reply. But Mr. Huckle, who knows as much as anybody else, including Mr. Hays, what is confidential and what is not, disregarded the restriction and sent me a copy of it; my fight against screen advertising has brought about our acquaintance.

Let me call your attention to some more violations of this principle of the Code: In the Paramount picture, "The Wiser Sex," there is a scene showing Lilyan Tashman going into the bedroom to look for her lover; she finds him under the bed with Claudette Colbert, looking for something. She remarks that she was thankful she did not find them on the bed. In "State's Attorney," RKO, the hero (John Barrymore) tells the man who was trying to induce him to divorce his wife: "She is untouched." In "After Tomorrow," Fox, Marion Nixon, who takes the part of a decent young girl, offers herself to the hero. In "She Wanted a Millionaire," the young scoundrel tells the innocent heroine that he wanted her to spend the night with him. In a scene further on, another woman character asks a young man if he had seduced her the time they both became intoxicated, because she did not remember anything.

Under the heading "PROFANITY," the following is said: "Pointed profanity (this includes the words God, Lord, Jesus, Christ—unless reverently—Hell, S. O. B., damn, Gawd), or every other profane or vulgar expression however used, is forbidden." I remember of pictures in which the crowds roared when actors moved their lips but did not speak, because every one in the audience knew what they were saying. But since I have not made notations, I cannot point them out; and since I want to conform with the policy I have set down of dealing only with facts I shall ask you to treat the matter as if the producers have complied with the injunctions of this principle, except in one particular—the word "Hell"; I shall present proof. Paramount is selling a picture this season entitled "Merrily We Go to Hell." Other titles containing that word were: "Hell Bent for Frisco," Sono Art; "Hell Bound," Tiffany; "Jaws of Hell," Sono Art; "Hell's Angels," United Artists; "Doorway to Hell," Warner Bros.; "Hell's Island," Columbia; "Hell's House," State Rights; "Hell Divers," MGM. Is the use of the word "Hell" justified in any of those instances?

(Continued on last page)

"Night World" with Lew Ayres and Mae Clarke

(Universal, May 5; running time, 56 min.)

This picture is not particularly entertaining for it is a mixture of murder and drinking, of gangsters and shooting, and also of sordidness. The story is too disconnected to hold one's attention all the way through. Some sympathy is felt for the hero, particularly in the situation where he learns the real reason why his mother had murdered his father; but it is in bad taste to pit a son against his mother. The closing scenes hold one in suspense, for they show the hero and the heroine trapped by gangsters who plan to murder them. The heroine is a sympathetic character:—

The heroine is a night club entertainer. She is attracted by the hero for she had noticed him at the club on the previous three nights, always intoxicated. She picks up a conversation with him, but asks no questions for she knows that he is unhappy due to the fact that his mother had killed his father when she found him with another woman. The hero learns that there had been nothing but friendship between his father and the other woman and that his mother knew it. She had murdered her husband because she hated him. This makes the hero hate his mother. He asks the heroine to marry him and sail with him for some quiet spot. She jokingly agrees. After the closing of the club they remain there one night for a cup of coffee. Gangsters enter and kill the night club owner and his wife. Fearing that the hero and the heroine will talk they plan to kill them, too. But they are stopped by a policeman, and the hero and the heroine are saved.

The plot was adapted from a story by P. J. Wolfson and Allen Rivkin. It was directed by Hobart Henley. In the cast are Boris Karloff, Dorothy Revier, Russell Hopton, George Raft, and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

"Night Court" with Walter Huston and Anita Page

(MGM, April 23; running time, 90 min.)

This is not an entertainment; it is worse than going to a funeral, for it is a vivid account of the agony a husband and a wife, happily married and with a baby, went through when a corrupt judge, in order to hide his criminal career from becoming known, sent the innocent wife to the work house for six months. Apparently it is a re-enactment of the disgraceful occurrence of this kind in this city, when that Spanish stool pigeon was involved, and when it was disclosed that several innocent women were sent to jail for immorality by the Vice Squad. Those who will see the picture will feel that they have spent the most agonizing one and one-half hour of their lives. The only meritorious part of it is in the closing scenes, where the corrupt judge is brought to justice. But it is not enough to offset the distressing feeling the remainder of the picture creates:—

An investigation of the city judiciary is ordered by the Governor and a Judge in the Magistrate's Court sends his "flame" to engage a room in a poor quarter of the city until the affair blew over. A detective follows the woman. The judge and his "sweetheart" had noticed the detective talking to the woman occupying the next apartment and, fearing less she had said something to him that would have disclosed their whereabouts, call on a confederate to have him frame the woman; by sending a stool pigeon into her apartment while her husband was away, it is made to appear as if she were an immoral woman; the stool pigeon, who had been found half-disrobed, had sworn that she had invited him in and that she had asked him for an additional twenty dollars. The judge's accomplice, a lawyer practicing in his court, induces the bewildered woman to plead guilty, making her believe that she will thus escape with a light sentence. Once she pleads guilty, the corrupt judge sends her to the work house for six months. The poor husband, unaware of the occurrence, returns home and learns from the neighbors what had happened. He becomes frantic. At first he does not believe the story; then he believes it; then he is sure his wife could not have done such a thing. He goes to the judge to plead with him for her but the only satisfaction he gets is to be deprived of his baby, which the judge orders to a home. He calls on his wife and after hearing her side of the story is determined more than ever not only to bring about her liberation but also to make the judge pay. He succeeds; the judge had been trapped by a dictaphone; he had uttered threats to kill the chief investigator, and when the investigator is found murdered he is forced

to make a clean breast of everything in order to save his life, for even though he had not committed the murder the circumstantial evidence was strongly against him.

The plot was adapted from a story by Mark Hellinger and Charles Beehan. It was directed by W. S. Van Dyke. In the cast are Phillips Holmes, Lewis Stone, Noel Francis, Jean Hersholt, and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

"Street of Women" with Kay Francis

(Warner Bros., June 4; running time, 59 min.)

There is not enough to this story to hold the spectator's interest. It is slow moving and consists of talk and little action. The heroine arouses some sympathy when her brother leaves her, but not enough to offset the fact that she had been living with a married man, whose wife knew nothing about the affair. It is difficult to sympathize with the heroine's young brother, for he behaves stupidly. There is no suspense to the story:—

The heroine and the hero had been living together for three years. No one knows about the affair for he is a respectable married man with a grown-up daughter. The heroine inspired him to do fine work, whereas his wife was a cold and selfish person. The heroine's brother, whom she had kept in school in Paris, returns to America. This forces her to break her relationship with the hero for a time. The brother falls in love with the hero's daughter and they become engaged secretly. He discovers the true facts of his sister's affair and goes to South America. After a year he returns and they become reconciled. He and the hero's daughter marry. The hero's wife is persuaded to give her husband a divorce and so the hero and the heroine are free to marry.

The plot was adapted from a novel by Polan Banks. It was directed by Archie Mayo. In the cast are Allan Dinehart, Marjorie Gateson, Roland Young, Gloria Stuart, Allan Vincent and others.

Not suitable for children or for Sunday showing.

Substitution Facts: This picture is replacing "Exclusive," which was to have been founded on a story by Carolyn Sharpe. It is a story substitution, and you are not obligated to accept it.

"Escapade" with Anthony Bushell, Sally Blane and Jameson Thomas

(First Division; running time, 65 min.)

Indifferent! It could have been made into a good picture, but the characterization of the hero is poor; he is shown as having a sex relationship with his brother's (willing) wife, an act which deprives him of sympathy. The fact that towards the close he sacrifices his life, saving that of his brother, is impotent to efface from the spectator's memory the bad taste as a result of his caddish act. The heroine does not awaken any sympathy, either; she is presented as a woman of weak character, even though of not despicable character:—

Phillip Whitney (Anthony Bushell), after serving time in the penitentiary for a crime he had committed, goes to his brother Bennie (Jameson Thomas), whom he worshipped. He is accompanied by a friend, former confederate of his, to whom he tells that the dishonest career days are over for him. His time in jail he had served under a fictitious name. When he reaches his brother he tells him that he had just returned from Japan. His brother's wife Kay (Sally Blane) is young, pretty and charming, and as the brother was always busy with his law affairs Phillip and Kay are thrown too much together with the result that one day they forget themselves and surrender to their passions. Afterwards they regret it. Kay begs Phillip to go away so that both might forget their indiscretion. Phillip first promises; later, however, he changes his mind, but does not tell Kay why. The fact of the matter is that Phillip had seen Gumpy McLane, his ex-cellmate (Walter Long), prowling around the house, and as the cellmate had told him that when he got out of jail he would kill a certain Bennie Whitney because of a wrong he had done to him, Phillip decides to stay to protect his brother. The ex-convict gains entrance into the house and was waiting for an opportunity to shoot and kill Bennie. But he is confronted by Phillip. Gumpy was not to be deterred from his purpose; the two shoot it out and kill each other. Thus Bennie never knows about the affair between his brother and his wife.

The plot was based on a story by E. T. Lowe; it was directed by Richard Thorpe.

Not for children or for Sunday showing.

"Man About Town" with Warner Baxter, Karen Morley and Conway Tearle

(Fox, May 22; running time, 71 min.)

One of the worst pictures Fox produced this season, not only from the point of material but also from that of acting. There is one situation that shows the hero's former friend deliberately planning the murder of the hero by assigning to him a case that would have meant his death. This produces a feeling of horror even though the friend warns the hero of the dangerousness of the mission. The situation at the sick bed of his friend, where this villainous character tells the hero, who had been seriously wounded and his life was despaired of, that he would not rest until he sent the heroine to the chair, was conceived by the author apparently to endow this man with some virtue, by showing that he had become transformed, but it is horrid:—

Two men are madly in love with the same woman: The hero had met her in Europe during the world war and then he had lost track of her; the two met when the friend took the hero to the ball, given to diplomats by the British Ambassador, to introduce her "to the finest girl in the world." When the heroine meets the hero again, she naturally breaks her engagement with the friend. This the friend resents. The hero is so attached to his friend that, rather than break their friendship, he closes his gambling hall and makes ready to go away. But the heroine will not let him go. To make for himself a place in society, to which he once belonged because of his family prestige, he applies to the Department of Justice for a position on the Secret Service, in which once he worked. His friend, who is the chief of that Department, assigns him to a case that meant nearly his sure death. But the hero comes out of it a victor, arresting the counterfeiters. The heroine's sister, thinking that her husband had died in the World War, marries again; she is the wife of the British Ambassador. The first husband returns and, by threatening to expose her, forces her to steal a treaty from the Ambassador's safe and to give it to him. The heroine reaches his apartment in time and, failing to induce him to return the treaty and thus save her sister from disgrace, shoots and kills him. The hero's friend obtains evidence proving the guilt of the heroine and, in order to put the hero in an embarrassing position, assigns the case to him to bring the murderer to justice. The heroing confesses the facts to the hero. The hero begs his friend to drop the case. The friend refuses. The hero goes to the dead man's apartment to take away the only clue that would have given the heroine away and is shot and seriously wounded. He tells the authorities that it was he who had killed the villain. He does not want to live. The friend, moved by the hero's spirit of self sacrifice, relents; and in order to make the hero regain his desire to live, tells him that he will not rest until he had sent the heroine to the chair. This has the desired effect; the hero, in order to be able to battle for the heroine, wants to live.

The plot was adapted from a story by Denison Clift. It was directed by John F. Dillon.

Not suitable for children or for Sunday showing.

Substitution Facts: This picture is replacing "Sink or Swim," which was to have been founded on a story by James Starr and Jack O'Donnell. Therefore, it is a story substitution.

"Ghost Valley" with Tom Keene

(RKO Pathe, May 13; 53 minutes)

Those who like western melodramas should enjoy "Ghost Valley" immensely, because in addition to the western action it deals also with ghosts and other mysterious doings. The action is much faster than it is in the average western, and holds the spectator in tense suspense. The scenes in the cave where the hero is captured by the outlaws and those that follow, which show him escaping from their hands, are thrilling:—

Boom City, a deserted western town, becomes the centre of conspiracy. Judge Blake (Mitchell Harris) and Gordon (Ted Adams) his henchman, attempt to get hold of an old gold mine, the inheritance of Jerry Long (Tom Keene) and of Jane Worth (Merna Kennedy). When Jerry returns to town after a long absence he is arrested as a tramp and put into jail. Blake, seeing an opportunity to further his scheme about getting hold of the property, offers Jerry, whose real name is not yet known, to pay his fine and to give him some money besides if he will only impersonate a certain Jerry Long. Jerry, seeing an opportunity to learn Blake's schemes, agrees. Thus Jerry Long is introduced to everybody in town, including Jane, as Jerry Long. Misunderstandings arise between Jerry and Jane, but at the

close Jerry is able to expose the crooks and to save the property by preventing Jane from selling her part out. Jane is glad to know that he is the real Jerry Long.

The plot has been founded on a story by Adele Buffington; it was directed by Fred Allen.

Good for children and for Sunday showing.

THEATRE CHAINS A LIABILITY

Mr. Abram F. Myers, general counsel of Allied States, said the following in a Bulletin of the organization issued last week about the chain theatres:

"Representatives of Allied in their contacts and correspondence with Congressmen and Senators have invariably received expressions of interest in and sympathy for the independent theatres. There was a uniform willingness, even anxiety, to fix the exemption at the figure which would exclude the majority of such houses from the tax. The figures arrived at in the House and the Senate are a clear indication of this.

"Because a good many independent houses charge admissions of 50 cents Allied tried hard to have the exemption fixed at that figure, but this could not be done without exempting the most of the great chain houses and this Congress was unwilling to do.

"The outcome is a clear demonstration of the wisdom of Allied's course in presenting the situation of the independents separately and apart from the presentation on behalf of the producers and chains."

No independent exhibitor need worry any longer about the chain theatres, for their disintegration is about complete. The biggest chain theatres, the dreadnaughts of the motion picture industry, are being shut down, for they cannot be conducted profitably.

There is no room for picture theatres that seat more than twenty-five hundred, or three thousand at the most; any theatres of greater seating capacity have to be turned into garages soon. They were economically unsound to begin with; and with the putrid pictures the producers have been making they have been turned into graves, graves in which the great plans of their sponsors have been buried.

Al Steffes told me last week that when the Minnesota Theatre, in Minneapolis, opened, he said to Sam Katz: "Sam, I have been present at the opening of one of the most beautiful theatres in the United States; I am sure that I shall be at its funeral, too!" "You are crazy, Al!" Katz said. But Al Steffes saw the day when his prediction came true; the Minnesota closed its doors this week.

If the theatres the film companies now control had been in the hands of independent theatre owners, the film companies would not be in the terrible position they are now in; they would be getting some revenue out of them, whereas now they are compelled to borrow money to keep them open.

Some time ago, I stated in these columns that the combined losses of the five theatre-owning producers were about one million dollars a week. The losses are now much greater, for one of the companies alone is losing about half a million dollars a week.

Look at the stock quotations; very soon it will be cheaper for you to paper your bedroom with stock certificates of the film companies than with wall paper.

Where are the geniuses? During the prosperous days one could hear the names of some of the leaders spoken of with greater reverence than the names of President Lincoln, Washington, and of other famous historical figures, of this as well as of other nations. It took just one depression to prove that there was no real ability in the moving picture business. If you had read as many books and plays announced for production during the 1932-33 season as I have you would know how correct I am in this statement. I often wonder whether imbecils could in most of these cases have done worse.

REPLACE DEFECTIVE COPIES

Now and then a copy of HARRISON'S REPORTS appears with the inside pages blank. This occurs because the press feeder takes two sheets at one time.

Before mailing, the copies are examined; but now and then a copy or two escapes attention.

If you should happen to receive such a copy, write and ask for a complete copy; it will be furnished to you free of charge.

At this occasion let me suggest that you look over your files to see if any of your copies are missing so that you may order duplicate copies.

This is not the first time that they promised to keep this word out of the pictures and broke their promise; they did so at the Trade Practices Conference, held in October, 1927, under the auspices of the Federal Government, represented by the Federal Trade Commission.

You may say that I am picking on picayune things, a sort of splitting hairs. That is not so; what I am trying to do is to prove to you that the producers make promises and break them. Besides, there are millions of picture-goers who belong to some church or another. These naturally object to the use of this word, and keep away from the picture whose title contains it. And who can say it is wise to offend his customers, or to wound their sensibilities?

Under the heading, "COSTUME," the Code says: "Complete nudity is never permitted. This includes nudity in fact or in silhouette. * * *" The producers were not under any moral obligation to include in this interdiction "complete nudity"; if any one should show adult persons in the nude, he would land behind the bars in no time. As far as the "silhouette" nude is concerned, the producers have often violated this principle.

In subsection 2 of this heading, there is said: "Undressing scenes should be avoided, and never used save when essential to the plot." As usual, the producers are hiding behind a flexible term: "essential to the plot." Almost every society picture shows women undressing in their boudoirs, and left only with their "undies." Quite often, women are shown completely in the nude; but the producer has taken care to have the camera so move as to disclose only the legs. I do not remember one single instance where such a scene furthers the plot; or where this was not resorted to solely for the purpose of inflaming the sexual passions.

In one part, the Hays Moral Code says: that obscene titles shall not be used. This term, too, is flexible and allows a wide interpretation. Does Mr. Hays think that "Sinners in the Sun," "World and the Flesh," "Impatient Maiden," "Wiser Sex," and the like are decent titles?

(To be continued)

STRAIGHT FROM THE SHOULDER FORECASTER TALKS EDITORIAL No. 1

The same kind of pre-season publicity blarbs the producers dished out in former years they are dishing out also this year. To them, every picture is "great"! Every one of them is "wonderful"!

How are you going to know whether there is any foundation at all to the statements they are making about their programs, particularly about the individual pictures which they are going to use as the bellwethers?

Take, for instance, the one the Fox Film Corporation is advertising as an outstanding production—"Cavalcade." On the particular page of the insert they have put in the trade papers there is said: "Noel Coward's Tremendous International Drama—Talk of 2 Continents as a Stage Play—Awaited by the Whole World as a Motion Picture! Spectacular Torrent of Humanity Swept Along by Epochal Forces of the 20th Century—Sensational Cast of 2,500****"

These are, you must admit, pretty strong statements for a company to make about an unmade picture. What are the facts on which they base these statements? Are their assertions justifiable, or the product of a fertile imagination? How many of the facts are accurate? How many fanciful? Are the accurate facts such as to justify these claims? If some of them should be fanciful, do the remaining facts justify such assertions? How are you going to talk to the film salesman intelligently? Where are your facts? Where are the figures? Where is the information you need to enable you to buy intelligently?

There is just one medium that can supply you such information—*The Harrison Forecaster*. I have read the play and, with the facts that I was able to gather, have written the *Forecaster* review. It is an accurate appraisal of the play's value as a talking picture. This review alone is worth the price of the season's subscription to this service.

And there are dozens of other reviews like this one.

You might think that, with the industry cracked up, and with the theatre attendance shrunk to about thirty per cent of what it used to be at normal times, the producers would have learned their lesson and would have got together this season the best material that human ingenuity could conceive—better than any line-up of pictures they have ever offered you. If you have such an idea, I may just as well tell you that you are sadly mistaken, for there has never been a year when the product was more putrid. Let me give you some samples, taken from the "pile," without any choice:

Exhibit No. 1: The heroine, an illegitimate daughter of a Javanese mother and of a white sailor, is seduced by a colored sailor when ten. At thirteen, she creeps aboard a tramp steamer bound for Port Said, Egypt. More sailors in her life—a whole crew of them. At Port Said she becomes a waterfront prostitute, and plies her trade for some time. Circumstances so shape themselves that she eventually comes to the United States. Being beautiful, she is picked up by a wealthy American and kept in an apartment. But she has ambitions; she wants education. And her lover sends her to a finishing school. Her classmates, among whom is a young one who, too, was kept by a wealthy man, snub her because of her race. She resents their treatment and in time she comes to hate them all and vows some day to revenge herself on them. When she graduates, she uses a modified form of the poison pen method and brings misfortune, misery and distress upon them all. One of them takes her life; another lands in an insane asylum; still another murders her husband; she tells one of them that she is going to die of a dreaded disease; another, that her boy will die at a certain date. All her predictions come true because of mental suggestion except the death of the boy; her trickery had been detected and the boy's life saved. She is struck and killed by a train while trying to escape arrest.

Exhibit No. 2: The heroine and a friend of hers, homeless because of their inability to pay their rent, go to two friends, prostitutes, to bunk with. That night the hosts bring two Filipinos into the room. The girls beg forgiveness for the embarrassment they are about to cause to the heroine and her friend because of the smallness of their quarters but they said that the Filipinos, whom they hate, had offered them twenty dollars each and this is no time to look down upon color when they offer so much money. The heroine, unable to obtain a job, goes to a person who had been recommended to her and this person gives her a job in a Lesbian act she had been managing. This won't do for her and she eventually is forced to pick up the mate of a ship; he gives her a good time and pays her well. From that time on she has one man after another until finally her heart-strings are moved by the sight of the death of a little son of a friend of hers, and she gives up everything and goes back to hard work.

These two exhibits are not the worst; the worst are yet to come. I shall have one for next week where the husband of the heroine goes out of his mind as a result of a venereal disease he had contracted years previously, forcing the heroine, who is pregnant, to have blood tests to find out whether she had contracted the disease from him or not. "Sweet" stuff!

Some of you may say: "What is the use of subscribing to the *Forecaster* when I have to run everything they make! They will not sell me the ones that I want." In answer to this, let me say that you have not yet fully realized how powerful is publicity. Last year the *Forecaster* review stopped Metro-Goldwyn-Mayer from putting into pictures "Wife to Hugo," in which interrelations between three brothers and their wives was the feature—nothing else. Suppose you take the *Forecaster* reviews of these dirty pictures to the presidents of the women's clubs and of other civic associations; to the presidents of all fraternal or even business organizations, not excluding the minister of your church, and show them to them; do you think that the producers will dare put them into pictures?

The producers may say to you that their editorial departments will change these stories before putting them into pictures. This is in the main a falsehood, for what prompted them to buy such stories was not the richness of the material but the filth in it. I can assure you that most of these dirty stories will not make any better pictures than those Paramount used during the 1931-32 season; when the story lacks human interest the people will not go to see it, sex or no sex.

The *Forecaster* will do to this sort of stories what the Hays Morality Code has not been able to do. It will act as a sort of searchlight, thrown on dark corners.

You cannot afford to be without the *Forecaster* service this year.

And just to ease up your mind, let me say to you that there is no profit in this service. Last year it cost me eight hundred dollars more than I took in, without counting even one cent for my work, and I shall be content if I break even this year. The \$200 rate for the studios and the distributors you saw on the back of the subscription blank means nothing; last year I had just one studio subscription and this year I have none. But I consider the service so essential that I am going to carry it on even at a loss.

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No. 24

TEN YEARS OF WILL H. HAYS — Article No. 5

In Article No. 4, printed in last week's issue, a fuller comparison was made of the principles laid down by the Hays Code of Ethics with the producer performances. It was proved in those comparisons that the producers did not pay any attention to the Code interdictions.

I could fill volumes with examples to prove to any fair-minded person that the Code is a meaningless document, and that production under it not only has not improved but has become worse. But I consider additional examples unnecessary.

Let us now review Mr. Hays' record as regards to his attitude toward independent exhibitors and their organizations:

When Mr. Hays came into this industry in 1922, he said that he not only was not opposed to exhibitor organizations but he welcomed them, letting it be known that he would do all there was in his power to make them stronger so that producers and exhibitors combined might be able to fight the enemies of the industry more effectively.

But what has been his attitude towards them? He has done everything he has been able to do to destroy them. When he came into the industry there was a powerful exhibitor organization—Motion Picture Theatre Owners of America; so powerful, in fact, that during its fight against Paramount, the Famous Players-Lasky stock dropped on the board from around 80 to 45. And it brought the president of this company to his knees. Within a few months after Mr. Hays became the head of the producer organization, M.P.T.O.A. was disrupted. This organization is now in reality a branch of the Hays organization. This is what Mr. Hays has done to that powerful body.

Efforts were made at different times to revive M.P.T.O.A., but these efforts came to naught; Mr. Hays, acting through his lieutenants, was always able to neutralize the independent exhibitor efforts. At one time he went so far as to induce the exhibitors of the northern part of this state to apply to his organization for a membership. It was only after a strong attack by this paper, which attack aroused the exhibitors in every part of the United States, that he abandoned his plans of absorbing exhibitor organizations, confining himself to strengthening M.P.T.O.A. as much as he could, for he can always pull the strings and make it dance to his tune.

At last two or three exhibitor leaders woke up to the danger that threatened the interests of the independent exhibitors and formed what is now known as Allied States. Al Steffes, of Minnesota; H. M. Richey, of Michigan; A. H. Cole, of Texas, were the prime movers in that movement. They felt that they ought to have as a leader an outside man, and they finally decided that Mr. Abram F. Myers, former Chairman of the Federal Trade Commission, was that man. Mr. Myers had made so fine an impression of his impartiality and his grasp of the independent exhibitor problems during the Trade Practices Conference, held in New York in the first part of October, 1927, that they knew he would be acceptable to the exhibitors at large. And their judgment did not prove mistaken.

What has been the attitude of Mr. Hays towards the Allied organization, and towards Mr. Myers in particular? The answer may be found in that discreditable incident that took place at the Mayflower Hotel, in Washington, on July 2, 1929: Allied States, seeing the interests of the independent exhibitors endangered by the greedy and oppressive tactics of the producers, called a nation-wide meeting of exhibitor leaders to discuss these matters and to make appropriate measures. To show their sincerity, they invited the national president of M.P.T.O.A. and the regional leaders affiliated with it. Many of them accepted the invitation and promised to be there.

But what happened? The M.P.T.O.A. leaders went to

Washington, well enough, and registered at the same hotel. But they did not attend the sessions of the Allied organization. Instead, they held a secret meeting of their own, and afterwards issued a statement to the newspapers attacking Commissioner Myers and denouncing the Brookhart bill. These leaders then returned to New York and gloated over the fact that they "put one over on Mr. Myers" and on the other Allied leaders. Personally I don't see how any self-respecting person could have countenanced such an act; it was the lowest political act one could conceive. And Mr. Hays did not reprimand his subordinate, who engineered it, nor did he do anything to put an end to such disreputable tactics. To this day, innuendo and whispering intended to shake the confidence of the exhibitors in their leaders is carried on just the same.

Mr. Hays' history in the moving picture industry has been one blunder after another. His first false step, and a most serious one, was taken by him in the Arbuckle case. Every one of you remember, I believe, the Arbuckle sordid scandal in which a young woman died during a drunken party, and Roscoe Arbuckle, at that time a big drawing card as a slap-stick comedian, was arrested for her murder. Before Arbuckle was tried, and a jury had rendered its verdict, sanctimonious Mr. Hays wanted the world to know how well-behaving a child is the motion picture industry and barred Roscoe Arbuckle pictures from the screen.

But there was too much money tied up in Arbuckle pictures, and too much money to be lost by barring Arbuckle from the screen for all time: Paramount had several Arbuckle pictures playing at that time in addition to two or three negatives of completed but unreleased pictures, and Joe Schenck ran the risk of losing additional millions in his rights to the Arbuckle contract. So shortly after Arbuckle was acquitted they brought pressure on Mr. Hays to lift the ban; and Mr. Hays, around Christmas, I believe, felt that the American people were entitled to a Christmas present. And he gave them Arbuckle.

But the American people did not prove so gullible this time and the Arbuckle pictures never saw the light in the United States.

Did Mr. Hays show good judgment in the Arbuckle matter? Any clever business man would have waited the outcome of the trial before taking any action. After the acquittal he could have either remained silent or taken the same step, thus raising the prestige of the industry before the eyes of the American people. Or he might, before the trial, have barred Arbuckle for a definite length of time, say two years, and then at the end of that period of time he needed do nothing; Arbuckle would have been automatically re-instated. But, no! He wanted to show that he was the czar of the picture industry and made the worst blunder a business man could have ever made. But it is a good thing he did make it, otherwise the industry would have suffered worse than it suffered by that sordid incident; more parents would have barred their children from going to pictures, and the discussion of that sordid affair would have been kept up so that every young man and young woman of the rising generation would have had an opportunity to learn all the details of that drunken party.

(To be concluded next week)

FORECASTER TALK No. 2

It frequently happens that, when you tell a representative of a producer how poor some of the material they have announced for production is, he retorts: "We are going to change it! Wait and see! It is going to be marvelous!" or, "Do you suppose that we will produce it that way? We're going to change it all around."

In order for you to accept this statement as correct, you

(Continued on last page)

"Strangers of the Evening"*(Tiffany, May 15; running time, 66 min.)*

An excellent comedy. It is especially so in the situations where Zasu Pitts and Lucien Littlefield are thrown together, for they are supposed to be two simple souls, stupid, but understanding each other. One particularly hilarious situation is where the detectives try to question Littlefield with reference to a murder and all his replies are in the form of questions. Although one is never really given a chance to take the story seriously, sensitive people may be horrified, for most of the action centers around an undertaker's parlor, with dead people; the sights are at times quite gruesome:—

The hero, a doctor who had his office in a funeral parlor, and the heroine are in love with each other. Her father objects, and calls to see the hero. They quarrel and the hero leaves to meet the heroine. A few minutes later the father is brought into the parlor, presumably dead by slugging on the head, having been found in the alley. The young undertaker's assistant undresses him and covers the body. He is terrified when he sees the body move and leaves the place in a hurry. Another body is buried from the undertaking parlor and given the name of the heroine's father. The hero and the heroine are married, and are shocked to read about her father's murder and that they are wanted. The father was alive having been found wandering around by a kind lady (Zasu Pitts), who had taken him to her house and had bought him clothes. He had lost his memory. The hero finally clears the matter up by disclosing the fact that some one else had been buried and not the heroine's father. The heroine is glad to find her father alive. The father remains with his landlady friend, with whom he is in love.

The plot was adapted from the novel by Tiffany Trayer. It was directed by H. Bruce Humberstone. In the cast are Eugene Pallette, Tully Marshall, Miriam Segar, Theodor Von Eltz, and others.

Sensitive children may be frightened, otherwise suitable for children and for Sunday showing.

Substitution Facts: 8188A is listed in the contract as "Strangers of the Evening," by Florence Wagner. Since the finished product has been adapted from the novel by Tiffany Trayer, it is a story substitution. But since it is an excellent, though gruesome, comedy, you should accept it.

"Westward Passage" with Ann Harding*(RKO Pathe, not yet set; running time, 72½ min.)*

Mediocre! Those from among sophisticated audiences who approve of temperamental, selfish characters may enjoy it, but not the masses, for it is slow-moving and at times tiresome. The hero is one of the most unsympathetic characters seen in a long time, for he is petty, weak and self indulgent, and absolutely devoid of moral sense. He resents the fact that the heroine, his wife, is going to have a baby, and later is annoyed by the child's presence. And not even in the closing situation does he win any sympathy, for he deliberately sets about winning back the love of the heroine, from whom he had been divorced six years, knowing that she was happily married to another man. Any sympathy that had been felt for the heroine is lost in the end, for she willingly casts aside the love of her second husband to live again with her first. Intelligent audiences will find this illogical:—

After having been married four years the hero and the heroine are divorced because the heroine could not endure his selfishness any longer. She is given custody of their child. She marries an old friend who had been in love with her for many years. After six years of happiness with this man she meets the hero in Europe where she had gone with her child for a trip. He immediately begins making love to her, and books passage on the same boat back to America. All through the voyage he tells her how much he loves her. When the boat docks the heroine drives off with the hero. He takes her to his country home and she cannot resist him. Although they start quarrelling she decides to divorce her second husband in order to re-marry the hero.

The plot was adapted from the novel by Margaret Ayer Barnes. It was directed by Robert Milton. In the cast are Laurence Olivier, Irving Pichel, Juliette Compton, Zasu Pitts and others. Pichel is too old to be a romantic figure, and Olivier acts in a jerky, annoying way.

Children will be bored with it. (Not a substitution.)

"Bring 'Em Back Alive"*(RKO, 1932-33 Season; running time, 68 min.)*

An excellent animal picture; it should appeal particularly to men, for it presents the animals in their fighting moods. Every foot of it is supposed to have been photographed in the Malayan Jungle Country, and is one of the most interesting animal pictures yet shown.

The most thrilling situations are those in which a huge python engages in battle first an alligator and then a tiger. In the battle with the alligator the python is victorious, for by coiling itself around the alligator it breaks its back. The alligator could not put up much of a fight once the python wound itself around it. But in the fight with the tiger the python met a rival equal in strength and endurance. (It is doubtful if women will be able to watch this fight without shuddering, for it is quite horrible.) The python cunningly contrives to wind itself around the tiger. But the tiger is clever and is able to throw it off. At one time during the battle it looks as if the python would win; the tiger is seen short of breath and panting hard; it is forced to lie down. But he regains his strength and is able again to free itself from the python's grasp. The end of the fight is a draw, the two animals giving up the struggle.

The other interesting parts of the picture are those in which Frank Buck captures the animals to bring them back to the United States alive. At times the animals cunningly contrive to escape the traps but eventually they all fall.

A honey bear and a baby elephant are the pride of the camp, and they provide the men with many laughs by their pranks.

Another amusing animal is a monkey who, whenever another animal is brought into the camp, imitates a wire walker by running back and forth along a pole with arms outstretched. The music synchronization in those scenes provokes laughter.

Frank Buck appears throughout the picture which was suggested by his book "Bring 'Em Back Alive." It was directed by Clyde E. Elliott.

Suitable for children, but not for sensitive children, and for Sunday showing.

"Week-End Marriage" with Loretta Young and Norman Foster*(First National, June 18; running time, 65 min.)*

Tiresome! There is nothing novel in the theme, for pictures based on the same problems have been shown too many times. And this one proves to be no more, in fact less, interesting than the others. Neither the hero nor the heroine arouses much sympathy for they are both selfish and are constantly squabbling. This gets on one's nerves. One situation is humorous. It is where the heroine's sister-in-law gives her some hints on how to force the hero into proposing to her. The heroine uses them and they work, just as her sister-in-law had predicted:—

The heroine and the hero marry. She insists on continuing with her job. As she progresses in her work, he declines until finally he loses his position whereas she gets an offer to go out of town at a much better salary. The hero resents this and leaves her. She is free to accept the position, which she does. A friend of her employer's is in love with her and tells her so. She is fond of the man and just as the affair is becoming serious she receives a telegram from her mother that the hero is very ill. She rushes by aeroplane back home. She arrives during the crisis of the hero's illness and is not permitted to see him for several hours. During this time she repents and her only desire is to prove herself worthy to the hero. He is overjoyed to see her again and they are reconciled.

The plot was adapted from the novel by Faith Baldwin. It was directed by Thornton Freeland. In the cast are George Brent, Aline MacMahon, Vivienne Osborne, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: This picture is replacing No. 673 listed on the contract as "Fellow Prisoners," from the story by Sir Philip Gibbs. Therefore, it is a story substitution and you are not obligated to accept it.

Note: There are two advertisements in the picture: one for the Cosmopolitan Magazine and the other for the forthcoming Warner Bros. picture "Blessed Event."

"As You Desire Me" with Greta Garbo

(MGM, May 28; running time, 69 min.)

It is Greta Garbo's acting more than the story that holds one's interest, for she builds up so much sympathy for the character she portrays that one is kept in suspense lest she lose the man she loves. As for the story, it is suitable only for sophisticated audiences; the masses will be bored. At times it is puzzling and not even at the end is one certain as to whether or not the heroine is the person she professes to be. The picture is really more of character study than connected story. The closing situation where the villain is shown endeavoring to disprove the heroine's story and thus get her back for himself is somewhat exciting:—

The heroine is a singer at a cafe. She had many admirers and for the time she was living with the villain, an author, who was brutal in his behavior towards her. She cannot remember who she is and all she can remember of her past is an invasion by the enemy army. The hero's friend recognizes her as the hero's wife who had been carried away during an invasion of her home. The hero had never given up hope of seeing her again. The friend induces her to return to the hero's home with him. At first she is afraid but once she meets the hero she is glad she had come. She does not believe she is the right woman but she brings so much happiness to the hero that she is determined to stay with him and mold herself into the woman he had once loved so much. The villain attempts to prove she is not the hero's wife by bringing to their home an insane woman who repeats familiar phrases. But the heroine convinces them all that she really is the right person. The hero tells her it would make no difference for he loves her. And so the villain is thwarted in his endeavor to bring unhappiness to the hero and the heroine.

The plot has been adapted from the play by Luigi Pirandello. It was directed by George Fitzmaurice. In the cast are Melvyn Douglas, Eric Von Stroheim, Owen Moore, Hedda Hopper, and others. Melvyn Douglas acts like a stick.

Not suitable for children or for Sunday showing. It may "die" in the small towns.

"Forgotten Commandments"

(Paramount, June 10; running time, 65 min.)

Mediocre! The only interesting portion of it is the insertion of parts of the old picture, "The Ten Commandments." But almost everybody has seen this part. And "Forgotten Commandments" certainly does not fare well when compared with the old picture, for the old one at least had dramatic quality of the sort that held the spectator's interest, while the present picture is just a brazen display of sex and stupidity. The characters are colorless and absolutely without sympathy, except for the heroine, who arouses some sympathy because of her unhappiness. As for the new star, Sari Maritza, she may be all right for posing but she certainly does not display any acting ability in this picture:—

The hero and the heroine, Russian peasants, are married. They come to the university town to register so as to study. The hero chooses surgery. He meets his professor and also the professor's assistant, a young, beautiful girl. She torments him about his middle-class notions of marriage. She and the hero become lovers. When the heroine learns of this she divorces him. She is most unhappy and prepares to go back to the provinces. The professor laughs at her but when he learns it is his mistress that the hero is having an affair with it has a different effect; he shoots and kills the girl and wounds the hero. He saves the hero's life by operating on him and then surrenders to the police for the murder of his mistress. The hero and the heroine are reconciled.

The plot was adapted from a story by James Bernard Fagan and Agnes Brand Leahy. It was directed by Louis Garnier and William Schorr. In the cast are Sari Maritza, Gene Raymond, Marguerite Churchill, Irving Pichel, Harry Beresford and others.

Not suitable for children or for Sunday showing.

"Monte Carlo Madness"

(UFA-First Division, Sept. 15; running time, 69 min.)

Moderately entertaining! The story is thin, drags, and becomes tiresome. It is difficult at times to understand what the actors are saying, particularly in the case of the hero. The worst defect is the fact that the hero is not romantic enough to please American audiences, for he is heavy and looks middle-aged. There is not much human interest in the story, and except for the situation in which

the hero threatens to bombard the Monte Carlo Casino, there is little suspense. The scenic background is authentic and is the most pleasant part of the picture. But the story is artificial:—

The heroine is the queen of a small monarchy. The hero, Captain of her ship, is an impulsive, head-strong man, who will not take orders. She is amused at his whims and is determined to make his acquaintance without divulging the fact that she is the queen. They meet and he falls madly in love with her, and she with him. After spending the night on his ship she discloses her identity. In order to prevent him from carrying out a threat to bombard the Monte Carlo Casino unless they paid him one hundred thousand francs which he had lost at gambling, and which did not belong to him, she orders his arrest. He makes his escape and swims to an ocean liner and boards it. The Queen forgives him and follows him with her warship so as to be reunited with him.

The plot was adapted from a story by Hans Mueller and Franz Schulz. It was directed by Erich Pommer. In the all European cast are Sari Maritza, Hans Albers, Charles Redgie, Helen Haye, John Deverill, and others. Unsuitable for children or for Sunday showing.

"The Ringer"

(First Division; Sept. 15; running time, 62 min.)

This Edgar Wallace murder mystery melodrama would have been entertaining, for the discovery of "The Ringer" comes as a complete surprise, since the guilty man is never suspected; but the sound is so poor that it is a constant strain to follow what the actors are saying, with the result that one loses interest in the story. The closing situation in which the villain is murdered and "The Ringer" is captured is quite exciting:—

The Ringer and his wife are forced to leave the country because they are being sought by the police. He leaves his sister in the care of the villain and warns him that if any harm comes to the girl he will kill him. The girl commits suicide because of the villain and The Ringer is back in England to kill the villain. Scotland Yard detectives discover the Ringer's wife is back and know that he must be somewhere about, in despite of the fact that rumors had been spread that he had died. The detective in charge calls in a criminologist to help him solve the mystery of The Ringer. The criminologist accompanies the detective to the villain's home. The lights suddenly go out and the villain is found dead when the lights are put on again. The detective pulls the wig off the criminologist's head and discloses the fact that the criminologist is none other than The Ringer. The Ringer and his wife make their escape.

It has been directed by Walter Forde. In the all-English cast are Patric Curwen, Franklin Dyall, Carol Goodner, Gordon Harker, John Longden, Dorothy Bartlam, and others. The picture has been produced in England.

Although there is nothing in it to make it unsuitable for children or for Sunday showing, it is hardly a Sunday picture.

"The Stowaway" with Fay Wray and Leon Waycoff

(Universal, April 4; running time, 55 min.)

This one, too, is a *Forecaster* review, written after reading the synopsis, and not after seeing the picture; I have not been able to see it and some of you need immediate information about it. Here is a synopsis:—

The heroine, penniless, is forced to become a taxi dancer. The villain, Captain of a ship, tries to get fresh with her but she resists him. So her boss discharges her. A dick, thinking she is a woman of the streets, chases to arrest her. In desperation, she enters the villain's ship. The hero, Second Mate, sees her and makes advances to her; but behind her tears he recognizes a good girl. Despite the strict orders of the villain not to allow women on board, the hero hides her. The following day the villain watches him taking food to her and, after he leaves her cabin, he enters to assault her. The hero rushes to her rescue and, after a struggle, he strikes the villain hard and the latter falls against the side of the ship, near the port hole. A disgruntled member of the crew sticks his hand through the porthole and stabs him dead. The hero does not understand how the villain could have been murdered but he is cleared of the charge of murder by the would-be steward, who was of the Custom Office, detailed to watch the ship for smuggling of narcotics.

The story is sordid and unsuitable for children or for Sunday showing. (Regular review will not be published.)

must conceive a condition where the writers of Hollywood have more brains than all the authors who publish books or write plays combined.

The best writer brains are not in Hollywood; they could not work under the system prevailing. And such a system is what was described in "Once in a Lifetime."

Please do not misunderstand me; there are many writers in Hollywood who have real ability—if they were only allowed to exercise it; but they are not, except in some isolated cases. The system there is inflexible—the ignorant boss receives thousands of dollars a year salary and he does not want to put that salary in jeopardy by allowing some one else to show him that he does not know much.

How can you account for such atrocities as "Westward Passage," "Street of Women," "Night Court," "Man About Town," "Two Seconds," "Sinners in the Sun," "The Rich Are Always With Us," "The World and the Flesh," "The Strange Case of Molly Louvain," "Escapade," "Roadhouse Murder," "Forgotten Commandments," "Week-End Marriage"? All these pictures have been reviewed since the first week in May. They are no better and no worse than the failures they have been producing right along.

There are, of course, exceptions; but this is the rule.

From what I have been able to observe since I started the *Forecaster*, production is still founded on the hit-and-miss system. One is amazed at the sort of material they are selecting for production.

Last week I gave you two exhibits; let me give you some more this week:

Exhibit No. 2: The hero was the only survivor when a ship had foundered. He was rescued and brought upon an island in the Indian Ocean, where a doctor, by vivisection and grafting, tried to turn animals into human beings. He got as far as making them half-humans. The filth and stench was indescribable. And so was the agony of the brutes. The monsters eventually tear the doctor to pieces. And so they did the hero's rescuer. The hero eventually succeeded escaping from the island.

Exhibit No. 3. A Russian general, famous hunter, gets bored shooting wild animals and seeks a new thrill; he finds it by hunting and shooting human beings in an island in the Carribean. The hero falls into his hands, but since he, too, is an expert hunter he is able to outwit the general, killing him.

Exhibit No. 4: The heroine is the illegitimate offspring of her married white mother with an Indian. She grows up wild. She does exactly what her parents forbid her doing. She marries a millionaire roue. He turns out to be degenerate and initiates her into degenerate practices. Eventually he gets paresis (softening of the brain) as a result of a chronic venereal disease. She is pregnant and takes blood tests to see if she, too, and her baby, had the disease, but they are all right. From that time on she accepts one man after another. But her greatest joy is when the U. S. Fleet comes to New York. A Greenwich Village poet could not satisfy her so she runs out into the street one evening, picking up a wop. She eventually hooks a minister; he tries to save her soul and he lost his. Oh, yes, there is also a murder.

Exhibit No. 4: A Chinaman, after being helped by his drudging wife to become rich, casts her aside and takes on a woman he had met in a bawdy house.

These are a few samples of the new season's material. There are more, even "richer."

I don't see how any one of you can get along without the *Forecaster* information. Even if you have to show every picture produced, still you should have the *Forecaster* information to enable you to tell the film salesman that he does not know what he is talking about.

It is my belief that any exhibitor, no matter how small, can save the cost of the subscription out of one or two reviews; and the bigger exhibitors can save it out of one review alone, and with profit. When the salesman makes extravagant claims about how big a certain special will be and you flash on him the *Forecaster* facts, he will freeze; in trying to sell you the special at a high figure, he will be using in his arguments the exaggerated, and often misleading, information his Home Office had supplied him with, whereas you will be using information supplied to you by a person who has proved his accuracy over a period of fourteen years.

I should not have to urge you to subscribe; it should be you who should be doing the urging—for me to keep such a service going. Just think of it, you will receive this season perhaps no fewer than 120 reviews. Suppose you were to read the books or plays yourself, could you do it?

Of course you could, but how long would it take you? And how much would you spend in obtaining the books and plays, in telephone messages and in postage and writing material? Yet you can obtain this service at a ridiculously low price—anywhere from five to fifteen dollars, if you do not own a circuit of theatres.

The mailing will start next week. So send your check for a subscription at once.

LET PARAMOUNT-PUBLIX MAKE A CHOICE

The representative of a group of more than one hundred of the biggest newspapers in the United States, with whom I became intimately acquainted last year during my fight against sponsored screen advertising, has sent me a letter which reads as follows:

"Apparently for the past fifteen weeks the Publix-Balaban & Katz theatres in Chicago have been distributing 200,000 copies of the attached tabloid movie newspaper through their theatres every week and they have apparently even gone so far as to accept advertising, with Sears, Roebuck dominating the enclosed issue. In my opinion, if the moving picture theatres want to get into the newspaper business, then the best thing for the newspapers to do is to let them run their own show, but I think this would have a very bad effect upon the motion picture theatre business.

"It is sometimes rather difficult to understand the minds of the motion picture people when incidents like this one happen and I should like to have your opinion of what ought to be done about it.

"The other day in Indianapolis I purchased a copy of *Liberty Magazine* of May 28 and enclosed with the magazine I found a copy of the enclosed *Theatre News*, which is apparently the second issue and which is also used to promote *Liberty Magazine* as well as cafeterias and motion picture theatres. I thought these two exhibits would interest you in the very important and resultful work you are doing.

"Have you any objection to my reproducing in one of our early Bulletins your letters of May fourth addressed to Harold B. Franklin of the RKO Corporation, together with his reply of the sixth?"

The letter was accompanied by a copy of *Publix-Balaban & Katz Star News*, published by the Publix-Balaban & Katz Theatres, in Chicago, with commercial advertisements from local stores; also a copy of *Theatre News*, house organ of the Circle Theatre, Indianapolis, containing an advertisement from the Russet Cafeteria, reading as follows:

"Enjoy your evening dinner at the RUSSET CAFETERIA and if your check is 65c or over, you will receive a Guest Ticket good for one free admission to the Circle Theatre—Enjoy a good meal and a good show for one price." (This is showmanship *plus*.—THE EDITOR.)

There is no law against accepting advertising in theatre programs; this is a practice that has been resorted to by individual theatres for years. But a circuit cannot have the liberties of individual proprietors, particularly if such circuits are looking for favors from the newspapers.

My friend's reference to a letter of mine to Harold Franklin has to do with information given to me by some newspaper friends at the recent convention of the American Newspaper Publishers Association, in this city, to the effect that some vaudeville actors in the RKO circuit acts boosted commercial articles, the Cadillac car being one of them. I called Mr. Franklin's attention to the ill will this was creating for his circuit among newspaper people and Mr. Franklin informed me that he had given orders to his managers to watch the actors and to stop that practice.

WHAT IS RIGHT FOR ONE SHOULD BE RIGHT FOR ANOTHER

I have been informed reliably that the theatre department of Warner Bros. has issued an order to its theatre managers not to use the Vitaphone trailer of the picture "So Big"; some of the scenes were taken from the early part of the picture, which shows costumes—when the heroine was a young woman and the wife of a farmer.

There is nothing wrong about such an order; only that I should like to see Warner Bros. be as thoughtful of the business of the independent exhibitors, customers of theirs, by giving them the right to leave it alone if they should feel that it would keep any customers away, as they are of theirs.

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No. 25

TEN YEARS OF WILL H. HAYS—Article No. 6 LAST ARTICLE

Before resuming discussion of Mr. Hays' ten-year record in the motion picture industry, allow me to refer to a matter which, though out of its proper order, is relevant to the subject under discussion. I have in mind the bedroom scene in the First National picture "Week-End Marriage": It is morning. The heroine, still in bed, urges the hero, her husband, to arise. The hero stretches his arm to put it around her; but she good-naturedly objects, making a short explosive sound with her vocal cords, "Ah, ah!" then saying: "You were one hour and a half late yesterday." I would ask Mr. Hays to tell you whether this scene conforms to the principles of his Code of Ethics. He may reply that his Production Code machinery "has not functioned with its usual effectiveness" also in this instance; or he may feel that a scene such as this is "character portrayal," designed to "stimulate the nobler instincts" of young men and women, or to teach a moral lesson to adolescents. Perhaps our State Censor, Professor Wingate, too, has felt the same way. I doubt if one can imagine such a scene offered as entertainment in any other place than a bawdy house.

In last week's article I said that the blunder Mr. Hays committed in the Arbuckle case was inexcusable. The result was that the American public, particularly the church-going public, lost confidence in him. Since that time, bitter criticisms have been levelled at him.

Mr. Hays and many of those that surround him have always resented criticism. It made no difference that the criticism was constructive, or that the complaints were justified; he always saw, and he still sees, ulterior motive in them. Criticism coming from church people he particularly resented the most. Imputations against their motives have been made freely by some of those that surround Mr. Hays in an effort to neutralize their influence.

In the first article of this series, I pointed out to you that one of the clergymen whose criticisms Mr. Hays resented has been the Reverend Clifford Gray Twombly, of St. James' Church, at Lancaster, Pennsylvania. I pointed out to you, however, that his criticisms were fully justified.

One other churchman to get on Mr. Hays' nerves has been Dr. Fred Eastman, professor of theology at the Chicago Theological Seminary, and one of the editors of *The Christian Century*. Mr. Hays resented particularly a series of articles Dr. Eastman wrote in *The Christian Century*, under the heading, "The Menace of the Movies." These articles were later put into pamphlet form and were circulated among millions of church people.

I read those articles and found nothing in them that I did not say in HARRISON'S REPORTS at one time or other. I agreed with every statement Dr. Eastman made except one—that about a federal law creating a commission, such as the Hudson Bill (now dead) provided for, to pass upon the story material and thus solve the problem of demoralizing pictures.

I have been asked if I would state in HARRISON'S REPORTS why I objected to a federal commission to pass upon stories, but I have not had an opportunity to state my views up to this time. Now, however, I feel it is the most appropriate time. But instead of proving the inadequacy of censors, whether federal or state, myself, I shall let Mr. Hays do it for me.

I am copying a small part of a confidential report made by Colonel Jason Joy to Mr. Will H. Hays on May 23, this year. Colonel Joy says:

"I have just returned from the most exhaustive trip ever undertaken by me, in behalf of the industry, concerning our relations with the activities and attitudes of official censors.

"In the twenty-eight days I visited twelve state and provincial boards in the United States and Canada, and six censors in the United States.

"My visit to the various censor boards chanced to coincide

with the arrival of several pictures about which boards at first expressed considerable concern, indicating their early intention to reject a few and to exact copious damaging cuts from many. 'Scarface' presents an interesting history. Before I left Hollywood it had been rejected by every censor board in the United States with the exception of Virginia. At the personal request of Mr. Joseph Schenck, and working closely with Mr. Harry Buckley of United Artists, we made a special effort to schedule my travels so as to be at the various boards at the time they were giving 'further consideration' to the picture. It is sufficient to say that in spite of the untruthful and damaging publicity inspired by the publicity department of Caddo (not United Artists), the picture has been passed by the boards of Ohio, Virginia, Maryland, New York, Detroit, Seattle, Portland, Ore., and in fact every censor board in the United States, with the exception of Pennsylvania, Chicago and Boston, and undoubtedly it would have been passed in Pennsylvania before this reaches you. Kansas is still considering it. I have not approached Kansas, and do not expect to make an effort there. This demonstrates in a rather spectacular way that the collective force of the industry can secure the passage of even the most discussed and rejected picture, once the collective industry agrees that the picture conforms to its standards. You should have in mind that the picture being released everywhere is not the 'original, uncut and uncensored version sent out in defiance of the industry and of the censors,' as Mr. Hughes' press agent would have the world believe, but is the third version of this remarkable picture. * * *

"Sex, in its more literal interpretation, has been less bothersome in the six months since I last visited the censors than in any other period. However, we have not come off as well as we might have, and for some of our mistakes (from a censor's point of view) we will continue to be punished for sometime to come."

Notice what Mr. Joy says: "This demonstrates that the collective force of the industry can secure the passage of even the most discussed and rejected picture, once the collective industry agrees that the picture conforms to its standards." In plain words, the public be damned as long as the producers and Mr. Hays feel that the picture is satisfactory to them.

I hope that Dr. Eastman and all those who hold similar views have been convinced by Messrs. Joy and Hays that censorship, no matter in what form, is impotent to cure the evils of the motion picture industry.

I have stated in these columns once that the Hays Code has done more harm than good, for in the pre-Code days the producers exercised some restraint whereas now they, hiding beneath the cloak of the Code, go to the limit. I can present to you no better proof than that supplied by the confidential report of Colonel Joy to Mr. Hays. The good colonel says: "Now listen carefully. It is important that we pause a moment in our mad flight to recall the reasons for the conception of the Code and to recount in some detail the manner in which it has been developed and the results which have been gained under it. I dare say that the Code was adopted by you with some misgivings and that each of you believed it to be a 'play safe' policy which would hamper you in the selection of your themes and in the development of your treatments. By your own testimony and the reports from censor, exhibitor and audience, the contrary is true. You have been kind enough to say that the machinery which you set up to interpret the Code for you has inspired, cajoled and challenged you into the development of treatments which, by reason of their delicacy, subtlety and good taste, have permitted you to select themes which heretofore were assumed by you unusable, and that as a result you produced

(Continued on last page)

"The Dark Horse" with Warren William (*First National, June 25; running time, 75 min.*)

There is much comedy in this picture, for it is a satire on state politics, revolving around the nomination and election as Governor of a stupid man. But the comedy becomes vulgar at times, especially towards the closing scene, where this man is shown as having been framed by his opponents and is seen playing strip poker with a woman, left only in his underclothes. One of the funniest situations is where Warren William coaches the candidate to make a speech at a large political rally, using one of Lincoln's famous speeches. To his amazement he hears the opponent, who had been called on first, use the same speech. The hero jumps in and saves the day by exposing the man and thus winning many more followers for his nominee. At times the picture becomes somewhat tiresome because the stupidity of the candidate is exaggerated. One sympathizes with the heroine for she is made to suffer because of her love for the hero, who was divorced and was being fleeced by his former wife:—

The heroine is in love with the hero, a forceful man, who has much pep and brains. He is in jail for failure to pay alimony to his divorced wife, who had fooled him into marrying her and then had fleeced him. The heroine convinces the political party she is working for to engage the hero as their campaign manager. They pay his back alimony, and he goes to work for them. He is very clever and uses many tricks to win the sympathy of the voters. He has a hard proposition before him for the candidate is more or less of an idiot. The candidate gets himself into a jam with the hero's divorced wife, who was working for the other side, and the hero, just on the night the heroine had promised to marry him, is forced to remarry his wife so as to save the election. But he convinces the heroine that he is innocent and they go to Reno where he plans to divorce his wife, marry the heroine, and conduct another campaign.

The plot was adapted from a story by Joseph Jackson and Courtenay Terrett. It was directed by Alfred E. Green. In the cast are Bette Davis, Vivienne Osborne, Guy Kibbee, Frank McHugh, Sam Hardy, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: "The Dark Horse," No. 669, is replacing "School Days," by Walter DeLeon. It is a story substitution, but you should accept it because it is good.

"Love is a Racket" with Douglas Fairbanks, Jr.

(*First National, June 18; running time, 71 min.*)

Hardly more than moderately entertaining. One of the situations is gruesome; it is the one where the hero throws the body of a murdered man from the roof of a penthouse to the street below, in order to divert suspicion from the guilty person. And in this picture, as in other recent ones, murder is practically advocated, and at the same time "lessons" are given on how to do away with the evidence. The heroine is an unpleasant character, weak and false. The hero wins some sympathy because of his love for the heroine and his disappointment in losing her; but not enough to put the picture over. There is some comedy relief. But there is also talk with "dirty" implications:—

The hero, a newspaper columnist, is in love with the heroine, a beautiful young girl with theatrical aspirations. While they are dining together one night the hero is greeted by a racketeer and is forced to introduce him to the heroine. The racketeer takes an immediate liking to the girl. The heroine confesses to the hero that she had given out checks in large amounts without funds in her bank. He promises to go around to the tradespeople to hold them off. When he arrives at the different places they each tell him the checks had been picked up by somebody else. It develops that this had been done by the racketeer. The hero is fooled into going after the racketeer and is held captive by one of his men. The aunt of the heroine goes to the racketeer's apartment and kills him. The hero, who had escaped, finds her there. She does not know of his presence and escapes. The hero takes the checks from the dead man's coat pocket and throws the body from the roof to the street below so as to make things look as if it were a drunken accident. And for all his trouble, when he arrives home, he finds a telegram from the heroine telling him she had gone off and married a wealthy theatrical producer. Although the hero swears off love he knows that his pretty cousin will probably make him fall in love with her.

The plot was adapted from a story by Rian James, and directed by William A. Wellman. In the cast are Frances Dee, Ann Dvorak, Lee Tracy, Lyle Talbot, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: This picture is replacing 661 which is listed on the contract as "Flying Eagles," by John Monk Saunders. It is a story substitution and you are not obligated to accept it.

Note: There is a great deal of plugging for Sardi's, a restaurant in the theatrical district of New York City.

"The Doomed Battalion"

(*Universal, June 16; running time, 80 min.*)

"The Doomed Battalion" is supposed to be founded on true facts,—the war experiences of Luis Trenker, the author, who is also the star, of the picture. It is an engrossing drama, and although it revolves around the world war it is different from the average picture of this kind, for most of it was photographed in the Austrian Tyrol country, beautiful mountain land; it is the grandest scenic background ever seen in a picture. The photography is excellent and some of the scenes hold one breathlessly by their majestic beauty, and daring. It stirs one to watch the men come flying down the mountainside with their skis as if they were being propelled by some terrific force. It is all extremely realistic. Watching the soldiers freezing on top of the mountain makes one shiver in sympathy with them. The situation in which the soldiers await their doom, expecting to be blown up, by the dynamiting of the mountain by the Italians, is suspenseful; this scene is similar to the one in "Journey's End."

The story is simple and there is not too much dialogue for it is not very necessary since the best part of the picture is the scenery. It revolves around the friendship of the hero, an Austrian, and of an Italian who comes to the Austrian mountain country each year to climb mountains with the hero as his guide and friend. War is declared and they naturally become enemies. The Italian is stationed in the hero's small village and lives in his home, and tries to comfort the heroine who misses the hero, her husband, and bemoans the fact that he had not yet seen their child. The hero and his company guarding the mountains, hold back the Italians. The Italians come to the conclusion that the only way for them to win is to blow up the mountain, and the Austrians. Through the bravery of the hero they find out the exact time this is to be done and so they are saved. Peace is declared. The two men become friends again and resume their yearly expeditions of mountain climbing.

Many scenes were taken in America and were worked in with great skill.

It was directed by Cyril Gardner. In the cast are Tala Birell, Victor Varconi, Albert Conti, Gustave Von Seyffertitz, and others. The talk is clear.

Suitable for children and for Sunday showing.

"Merrily We Go to Hell" with Sylvia Sidney and Fredric March

(*Paramount, June 17; running time, 82 min.*)

From all appearances it would seem that this picture was produced in an effort to show just how much liquor a person can drink and still live, for almost every scene shows the characters about to drink, or drunk, or completely stupefied by liquor. The picture is uninteresting and drags. Little sympathy is felt for either the hero or the heroine. The hero is shown as being absolutely devoid of character or a sense of gratitude; as soon as he obtains success he turns away from his loving wife to the arms of the woman who had repulsed him when he was a failure. Some sympathy is felt for him towards the end where he is endeavoring to become reconciled with the heroine:—

The heroine, whose father is a millionaire, falls in love with the hero, a penniless reporter. They marry and live in a small apartment. She encourages him to write and keeps him away from liquor. His first play is a success. The leading lady, with whom he had once been in love, attracts him again. He starts drinking again, and visiting his old flame. Disgusted, the heroine decides to follow suit and drinks and leads a merry life. She becomes sick and tired of it all when she discovers the hero kissing the other woman and in a rage leaves him. Once she is gone he realizes that it is the heroine he really loves, but all his attempts at reconciliation fail. A few months later, the hero learns his wife is in a hospital, about to become a mother. By the time he arrives there he finds out that the baby had died and that his wife is very ill. They become reconciled.

The plot was adapted from a novel by Cleo Lucas. It was directed by Dorothy Arzner. In the cast are Adrienne Allen, Skeets Gallagher, Florence Britton and others.

Not suitable for children or for Sunday showing.

"Is My Face Red?" with Ricardo Cortez and Helen Twelvetrees

(RKO., June 17; running time, 65 min.)

Not so pleasant, though it is a fast moving comedy-drama, showing the private life of a newspaper "dirt" columnist and the manner by which he procures his news. The hero is not a sympathetic character for he stoops to low tricks to get his scoops, and without any hesitation throws over the heroine after having lived with her for five years. But because there is movement all the time the interest is held. It becomes especially exciting when the hero, in spite of threats, broadcasts over the radio the name of a man he had seen murder another man. Zasu Pitts, as a telephone operator for the newspaper in which the hero runs his column, provides many laughs with her shocked attitude when the hero uses slang expressions. There is nothing in it that has not been shown in "dirt" columnists' pictures before, and it has the drawback of a hero who remains a cad to the end. At no time does he arouse any sympathy. There are sexy situations in it, too:—

The hero, a newspaper columnist, and the heroine, a chorus girl, had been living together for five years. She helps him in getting inside information on notable people to use in his column. While in a speakeasy with her, he gets rid of his rival newspaper friend, for he expects trouble, and wants to get the scoop on the story. And he does so, for he is the only witness of a murder. The owner of the speakeasy an Italian, who did the murdering, warns him not to talk. The hero writes about it in his column but does not give the name of the murderer. He meets a young society girl and falls in love with her. After an over-night courtship they become engaged. The heroine is heart-broken. But his affair with the society girl does not last very long for he talks about her friends in his column and over the radio. She gives him back his ring. Because of threats received from the speakeasy owner, the hero broadcasts his name over the radio. He is shot by this man but recovers. The criminal is caught by his newspaper friend. Hero and heroine are reconciled.

The plot was adapted from a story by Ben Markson and Allen Rivkin. It was directed by William Seiter. In the cast are Jill Esmond, Robert Armstrong, Arline Judge, Sidney Toler and others.

Not suitable for children or for Sunday showing.

Note: I fear that persons of Italian nationality will offer great objections to this picture for the murderer, who is presented as a brutal bartender, is shown stabbing another Italian with a big knife cold-bloodedly. The director took pains to make it clear that the bartender and his victim were Italians.

Second Note: Mention is made of two fashion magazines, Vogue and Vanity Fair.

"Society Girl" with James Dunn, Spencer Tracy and Peggy Shannon

(Fox, May 29; running time, 72 min.)

Though the story is not particularly novel, there is much human interest. The hero is a sympathetic character, torn between his love for the heroine and his friendship with his trainer. He wants them both, but he is forced to choose between them. The situation in which he is to fight the bout that means his future is tensely dramatic, for he goes into the ring a licked man, downcast because of the unhappy ending of his affair with the heroine, and the loss of his friendship with his trainer. The heroine wins sympathy in the closing scenes when she decides to give up her social life so as to marry the hero, and make a champion of him:—

The hero and his trainer accept a proposition to fight at a charity bout sponsored by the heroine. He becomes friendly with her. He is training for the big bout in which he is to meet the champion. The heroine has her country home in the same town, and she disrupts the hero's training schedule. This enrages his trainer. The end comes when the trainer discovers that the hero had been out most of the night with the girl. He leaves him. The night of the bout the heroine tells him that she cannot marry him because of the difference in their social positions. This disheartens him. Dazed and unhappy he goes into the ring and is easily licked by his opponent. He is knocked unconscious and taken to a hospital. The heroine, regretting her treatment of the hero, goes to the hospital and begs his forgiveness. She tells him she will sponsor a return bout for him with the champion. He is happy for now he has the woman he loves, and the friendship of his trainer again.

The plot was based on the play by John Larkin, Jr. and Charles Beahan. It was directed by Sidney Lanfield. In the cast are Walter Byron, Bert Hanlon, Marjorie Gateson and others.

Not suitable for children or for Sunday showing.

Substitution Facts: "Society Girl" is taking the place of "Champagne," listed on the contract as a "sparkling comedy of the Gay White Way," with Fifi D'Orsay and Paul Cavanagh as the stars. It is a star substitution but since James Dunn appears instead of Cavanagh you are getting greater star values than those promised, you are not the loser by the substitution.

Note: The scene in the heroine's private sitting room where there is shown a symbolical statue called Surrender (supposed to represent the surrender of a woman to a man), is too much for "sensitive" persons; the statue combination shows a naked man over a naked woman in a scandalous pose. (I doubt if this scene conforms to the Hays Code). The producer rubbed it in too much when he had the hero express his embarrassment at the statue and when he later showed the heroine and the hero, dressed, in a similar pose on the couch, leaving them in that pose when the light faded out and the scene switched to the statue again; it seems as if he wanted to make the act clear, perhaps for the edification of the youth.

"While Paris Sleeps" with Victor McLaglen

(Fox, May 29; running time, 61 min.)

Mediocre program fare. The story is unpleasant and the action drags. Some sympathy is felt for the heroine, but not enough to help the picture much. Except for the closing scene, in which the hero saves the heroine and her sweetheart from the villain's clutches, meeting with his own death, the action is slow. There are several scenes with "dirty" implications. One of them is where the heroine's landlady suggests to the heroine to earn money by selling her body:—

The hero had been in prison for fifteen years for murdering a man but he escaped when he received a letter from his wife that she was ill and that if she died their daughter would be left alone. He finds his daughter but tells her he was a friend of her father's. She thinks her father had died in the war, a hero. He helps her and her sweetheart to have a start in life. The villain attempts to kidnap her for he was in league with white-slave traders. But the hero rescues her and then is killed. She does not find out that he was her father.

The plot was adapted from a story by Basil Woon. It was directed by Allan Dwan. In the cast are Helen Mack, William Bakewell, Jack LaRue, Rita LaRoy, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: "While Paris Sleeps," No. 329, is replacing "Lipstick," which was to have been founded on the story by Rex Hardy. It is a story substitution.

"Texas Pioneers" with Bill Cody and Andy Shufford

(First Div., May 15; running time, 54 min.)

A fair program Western. There is some fast action and suspense in the closing scenes, when the military quarters of the white men are surrounded by the Indians. There is human interest in the affection felt for the hero by the heroine and her small brother, and their sorrow when he loses his rank as an officer:—

The villain, a scout, betrays his own white men to the Indians. Through his scheming much trouble is caused. The hero, an officer, is asked by the heroine's father, the commanding officer, to pretend to be insulting and thus lose his rank and become a scout so that he might watch the villain. He discovers the villain's duplicity, and after much fighting peace is declared. The villain is killed by one of the Indians. The hero and the heroine are united.

The story was written and directed by Harry Fraser. In the cast are Leroy Mason, Sheila Mannors and John Elliot. Suitable for children, but it is hardly a Sunday picture.

PARAMOUNT AND ITS TWO 1931-32 FOREIGN PICTURES

An executive of the Paramount organization has requested me to inform you that it will not force any one of you to play "Aren't We All," and "Lilly Christine," two foreign pictures, even though under the contract it has the right to force you to pay for them, whether you play them or not.

pictures which contain a high quality of entertainment values both for the classes and the masses, than has ever been achieved by the industry before. * * *

Scenes and talk, for example, such as occur in "She Wanted a Millionaire," "After Tomorrow," "The World and the Flesh," "Week-End Marriage," "Dr. Jekyll and Mr. Hyde" and innumerable others were not dared in the pre-Code days. But now it is different. In the case of "Dr. Jekyll and Mr. Hyde," Colonel Joy admits that such is the case; he says in his report: "The rather complete exposure of Ivy Parson in the bedroom scenes in 'Dr. Jekyll and Mr. Hyde' was expected as being legitimate and was not criticized. In other words, if 'exposure' is to be used at all there should be a definite selection for legitimate dramatic purposes." The way I interpret this recommendation is as follows: since the exposure of a woman-character's body produces "legitimate" dramatic effect, only such parts of her body should be exposed as would produce the highest of such effect.

Mr. Hays, as the representative of the producers, may say that, since picture production is an art, it is not reasonable to expect that it should be developed to the mental level of children; picture audiences consist in the greatest part of adults and pictures made to suit children usually fail among adults. I shall not bring forward the fact that in nine out of ten cases the sex scene that is introduced into a picture is not required by the plot, and for the sake of our present discussion shall assume that, what Mr. Hays might advance as a reason why picture production should be left to develop without any shackles, is true and reasonable; we must also admit that sex pictures that prove suitable to a New York audience and to the audiences of other big cities may not prove suitable to the interior, which Richard Watts, Jr., of The New York *Tribune*, calls "The Heart of America." Such being the case, why should Mr. Hays not agree to scrap the block-booking system and adopt a system that would make it possible for the exhibitors to choose the pictures that best suit their needs, instead of forcing them to show every picture a producer makes? What is wrong with such a system? It has been proposed by means of the Brookhart Bill. But Mr. Hays fought it savagely. When the Senate Committee on Interstate Commerce held a hearing on the first Brookhart Bill, introduced in 1928, Mr. Hays went so far as to influence an exhibitor leader to go to Washington to tell the Committee what a "terrible" law that bill would make. Some people had even gone so far as to say that Mr. Hays paid for the expenses of his trip. He has fought with equal ferocity the Brookhart Bill that is now pending before the Senate, not hesitating to resort to questionable tactics to bring about its defeat. For instance, *The Review of Reviews* had an article in its March issue full of misstatements about the Brookhart Bill. Publicity matter was sent out of the Hays' Office boosting that article. Mr. Robert Sherwood told me that the copy of *The Review of Reviews* he received, from which he obtained his wrong facts, presenting them as truths in his syndicated article, came to him from an unknown source. Mr. Hays' office has gone so far, in fact, as to make some of the glib women, members of the Women's Clubs and of other civic organizations, believe that the independent theatre owners would not show a good film but for the block-booking system.

I am ending this series of articles, not because I have run out of material—there is an inexhaustible supply of it—but because the buying season is on and I need the space to print in it information that will aid the exhibitors in buying their new product. Besides, I feel that, what I have said in these six articles, has been enough to convince all that there has been no improvement in the moral quality of motion pictures not only since the day Mr. Hays put into force his famous Code of Ethics but even from the very first day he came into the motion picture industry, and that the Code has done harm rather than good. Since the Code went into effect, scenes have been put into pictures, and characters have been made to say things, that were not dared in the pre-Code days. It is my firm belief in fact that, unless this "progress" is checked by such a law as Senator Brookhart has proposed at the suggestion of the independent theatre owners, the moving picture theatres will be dragged to the level of bawdy houses. A glance at this year's *Forecaster* reviews should be enough to convince any one of you of the truthfulness of this assertion.

FORECASTER TALKS No. 3

The more books or plays announced for production I read the more I realize the lack of ordered intelligence employed in the selection of the story material. The one thing upper-

most in the mind of the Hollywood producers seems to be how filthy the story can be, and how demoralizing.

In the two previous issues I gave you five exhibits. Here are some more:

Exhibit No. 6: An Italian millionaire marries a poor but beautiful Italian girl. He supports the entire family, including the son, an idiot. The heroine is happy except that the hero cannot arouse her sexual passions to her full capacity. The hero contracts tuberculosis and places himself in the hands of his doctor, a famous specialist. The doctor and the heroine become infatuated with each other and start an affair. At one time they commit their indiscretion under the trees in the garden, and the idiotic brother happens to see them. He then talks. The doctor, in order to get the hero out of the way, gives him an injection of slow-death poison. The hero finds out their affair and calls on the doctor to plead with him to give him some deadly poison to die, because he wanted to make his wife happy. The doctor at first refuses (why shouldn't he? he had already done the job,) but afterwards relents and puts a deadly poison into a hypodermic syringe. The hero is about to inject the deadly poison into his vein when the doctor seizes the hypodermic and injects the deadly poison himself, telling the hero that he must finish the work he had already started.

Exhibit No. 7: The hero had lost his manhood during the war because of a bullet wound; the heroine is a nymphomaniac (she becomes intimate with every man she meets.) They spend their time drinking. Enough liquor is drunk to sink a battleship.

Exhibit No. 8: The action in this story is one of sex orgy from the beginning to the end—there is no action other than that. The end of the story describes the labor pains of the heroine, mistress of the hero, in detail. The child dies; and so does the mother.

Send for your *Forecaster* subscription at once and get this information; it is worth its weight in gold, for by means of it you will be able to confound the salesman, who in arguing with you will use the exaggerated information supplied to him by his home office. The information you will have will be truthful, accurate and effective.

CONGRATULATIONS TO ALLIED LEADERS FOR THEIR WORK ON THE TAX BILL

Now that the tax measure exempting all theatre tickets up to forty cents has been signed by the President and become a law, HARRISON'S REPORTS feels that it must bring to the attention of all exhibitors the fine work that has been done by the Allied States organization. Its leaders worked tirelessly and ceaselessly. But they have been amply repaid; they now have the satisfaction of knowing that they have worked for the benefit of all independent exhibitors.

A certain theatrical paper has attempted to dim the glory that is Allied's by printing a statement to the effect that Senators from other than Allied states voted for the Bill in greater numbers than from Allied states. This misleading statement is answered effectively by Mr. Myers, who gives the relative strength of the vote, proving that, out of the forty-four Senators who voted for the measure, twenty-nine came from Allied territory and only nine can be accounted for by the organization that is working with the producers. What this paper wishes to call the attention of the exhibitors to is the fact that the person who has inspired this statement in the theatrical paper in question is, I believe, the same person who claimed victory in the New York State Tax bill fight, when in reality he had absolutely nothing to do with the victory.

The reason for his trying to grab credit for something he did not do is obvious: the practical elimination of the Film Boards makes his job insecure; and in order to hold on to it, he must claim credit he is not entitled to with the hope that he will make his employers believe him so as to keep on paying him the high salary he has been receiving right along.

There is just one fact to which this paper will call the attention of the credit grabber, that the tax exemption is only forty cents; within this range come the admissions of ninety-nine per cent of the independent exhibitors; his theatre-owning bosses, who charge in their theatres fifty cents and up, will pay "through the nose"; he has not been able to do anything for them. But this paper is willing to let him get some credit—that he has saved from taxation his bosses' matinee and bargain day admission prices.

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No. 26

THE DISCLOSURE OF SHAMEFUL PRODUCER ACTS

The Senate committee investigating short sales since the collapse of the market has brought to light some of the most shameful acts committed by producer-distributors of pictures that could ever be conceived. Harry Warner sold his own stock; the Radio Corporation of America has been accused of having practically confiscated the property of the holders of RKO shares, and Fox of having joined others in a pool to beat down the Fox stock.

In the examination of Harry Warner, William A. Gray, counsel for the Senate committee, attempted to prove allegations that in their stock transactions at that time, Harry Warner, Albert and Jack Warner, who always operated together, took advantage of impending declines in share values they knew were coming because of the strategic positions they held. Harry Warner denied this, maintaining that the stocks were sold to raise cash to advance to the company and that the sales were made when prospects were bright.

When he began the examination of Harry Warner, Mr. Gray stated that he would show that Harry Warner, "through undercover channels and by covering up his transactions, sold his stock while certain journals were boosting the value before the public."

Mr. Gray tried to get a direct admission that the Warners knew the stock would drop in value in the Fall and that the customary dividend of \$4 a share was to be discontinued on September 1. "You knew in the Spring that that was likely to happen," he asked. "Not at the beginning," Harry Warner replied, insisting that he did not learn of bad business until later in the year, stating: "Our business spreads throughout the world and it is impossible for us to know what it has done until Price, Waterhouse audits our books." "But you knew all through the Spring of 1930 that the business of Warner Bros. was falling off," shouted Mr. Gray.

Questioned further by Senator Couzens, Harry Warner stated that what he did was "ethical and helpful," insisting that he did not trade back and forth.

Senator Couzens said: "I just want to get before the committee the ideals and standards of some of these office holders whose operations affect the market. The officers certainly know more than the outsiders and have inside knowledge of company affairs. He says that to buy and sell with information that other stockholders do not have is perfectly ethical. Why beat about the bush?"

Evidently Harry Warner thinks that if you and he were playing poker and there was a mirror behind you and he could look into it and see what cards you held but there was a blank wall behind him, it would be perfectly ethical. Only Harry Warner should not engage into such a poker game with some one down South.

"Do you think that it is a general practice for office holders of companies to deal in their own stock?" asked Senator Townsend. "It is done," answered our Harry.

"Ah!" exclaimed Senator Norbeck to Harry's statement that the stock had dropped below the prices paid for it when it was repurchased. "You people thought that when you clipped the lambs you could take along the skin, too, and the skin would grow wool."

But what is such a little thing as selling the stock of one's own company when one sees it is about to drop and so make a profit when one can sell a picture to be founded on a modern play and then deliver a Fourteenth Century blood and thunder Spanish melodrama, as was the case with Clyde Fitch's "The Climbers," which Harry Warner's magic turned into the Spanish melodrama just mentioned?

Equally sensational were the charges of the manipulations of RKO stock, made by Ernest W. Stirn, an economist of the Graduate Department of the University of Chicago, to the Senate Banking and Currency Committee on another date (June 10.) Professor Stirn charged that the Collapse of Radio-Keith-Orpheum stock last Fall and Winter was accompanied by illegal acts by the directors of this corporation and by illegal "bear raids" on the company's stock which enabled the Radio Corporation of America to obtain control of RKO at a fraction of its value.

Professor Stirn designated Michael J. Meehan, who has already figured in other stock manipulation disclosures, the specialist in RKO stock at the time of the heavy short-selling that was credited with driving down the price of the stock. Mr. Meehan recently sailed abroad, "on the advice of three doctors," as an earlier witness explained.

Some of Professor Stirn's charges are the following:

That the directors of RKO, most of whom he said are directors also of RCA, violated the laws of Maryland, the home of RKO, when they, on November 5, 1931, voted to assess the shareholders \$5 a share or "confiscate" three-fourths of their holdings.

That a few days prior to, and for a few days following, this action and unprecedented short-selling campaign in RKO shares was taking place.

The table of short-selling Professor Stirn submitted to the committee shows that, starting with a sale of 13,800 shares on October 22, the sales jumped to 109,436 on November 2, to 148,852 on November 5, from that day on the number of such sellings declining gradually.

Part of the brief that accompanied Mr. Stirn's testimony stated the following:

"With the help of the shares abandoned and surrendered, and which passed into the hands of the promoters, the reorganization has since been approved by a stockholders' meeting and carried to conclusion, barring those who refused to approve.

"By the refinancing plan, and by short raids against the stock of Radio-Keith-Orpheum Corporation, the minority stockholders were frozen out of the company, with the result that the Radio Corporation of America bought the Radio-Keith-Orpheum Corporation practically for the price of the debentures."

The professor also charged that the report of the company to its stockholders indicated "manifest insolvency." This discouraged shareholders from purchasing debentures, even if they were able to, although Radio-Keith-Orpheum controlled, including the clear assets noted, "book assets" of \$352,000,000.

Professor Stirn did not disclose the names of those who raided the RKO stock; therefore we do not know if some of these were directors of RKO or of RCA. But let it be noted here that the RKO stock has been thrown off the board by the Stock Exchange, without any explanation.

Could the record of double-dealing be complete without the stock manipulations of William Fox? Hardly likely!

According to testimony before the Senate Banking and Currency Committee, William Fox, John J. Raskob, Walter P. Chrysler and others formed a pool in Fox Theatres and cleaned up \$2,000,000. The pool was termed "short," but a denial was made by the stock operator, who nevertheless admitted that short selling was the pool's main method of conduct.

The committee brought to light that the "pool" bought and sold thousands of shares every day at the same price so as to create the impression of great activity in that stock. One day the syndicate sold 10,000 shares and Mr. Fox bought the same day 10,000 at exactly the same price. "A pure wash sale, wasn't it?" the attorney asked, Mr.

(Continued on last page)

"Thunder Below" with Tallulah Bankhead, Paul Lukas and Charles Bickford

(Paramount, May 27; running time, 68 min.)

One of the worst pictures Paramount has released for some time. Miss Bankhead is again given the part of a moping heroine. The scenario is the poorest seen for a long time, for the characters seem to be doing nothing but walk around, looking unhappy. Nothing that any character does awakens any sympathy. The theme is that of two men in love with the same woman, and the woman, who is married, loves the other man. She shows no character. The background is not extraordinary, either. Paul Lukas is miscast in the role of an oil engineer, working for an oil concern in South America:

The hero, manager of an oil producing concern in South America, is going blind. His wife and his best friend are in love with each other but he has no idea of it, for he has great faith in them both. The heroine is unhappy, particularly because she is unable to induce her husband's friend to forget his loyalty to her husband and respond to their passion. The husband becomes totally blind and cannot understand the queer actions of his wife. He suspects that she has secret relations with an Englishman, a visitor, and is furious; the heroine had kept company with the Englishman in a desire to forget her lover. She decides to go away with the Englishman but the husband sends his friend to find her and to prevent her from going away. The husband follows and finds the friend but is unaware of the fact that his wife is present. He expresses despondency at the fact that he had lost the love of his wife when he loved her with all his heart. The heroine feels sorry and feeling that she hasn't the heart to leave him now and at the same time knows that life will be one of hell for her she throws herself off the cliff and is killed.

The plot has been founded on the book by Thomas Rourke. It was directed by Richard Wallace. Eugene Pallette, Leslie Fenton, Ralph Forbes and others are in the cast.

Unsuitable for children and for Sunday showing.

"The Last of the Mohicans" with Harry Carey, Edwina Booth, Junior Coghlan and Hobart Bosworth

(A Mascot Serial in Twelve Chapters.)

The serial story "The Vanishing Legion," produced by Nat Levine with Harry Carey sometime ago, took so well that some of the exhibitors have asked me to review also this one.

I do not, as a rule, review short subjects but there is such a shortage of features for reviewing this week that I reviewed it to aid these exhibitors and to help fill the pages.

I have seen the first three Chapters and wish to say that there is fast action every moment. Mr. Levine took care to have something done all the time. He accompanies the action with a lot of noise, supposedly made by the Indians. This keeps one excited.

The action revolves around the Chief of the Mohicans and his son, Hobart Bosworth and Junior Coghlan, only remnants of the massacre of the entire tribe by another Indian tribe. The two are cooperating with the English to capture the murderers. Harry Carey is a scout for the English; he is trying to save the General's daughter, who had fallen into the hands of the French. The French are employing the Chief of another tribe as a spy; he had a grudge against General Monroe, of the English, and abducted his daughter.

The spectator is held in tense suspense in most of the situations. The one where the party is shown riding the rapids is very thrilling. Harry Carey is good, as always. And so are the other members of the cast.

If an exhibitor is looking for a serial with action, this is it. In addition, the plot has been founded on the book of James Fennimore Cooper, an old writer, well known not only to Americans but also to the English.

"The Last of the Mohicans" was produced as a silent feature several years ago, by Associated Producers. It drew big crowds at that time.

"Winner Take All" with James Cagney

(Warner Bros., July 2; running time, 66 min.)

A fast-moving comedy; it will appeal to the type of audience that enjoys rough and rowdyish pictures, for it is

just that all the way through. The hero is not a sympathetic character for he is conceited, vulgar, and unfaithful to the heroine. There are several demoralizing sex situations in which it is very evident that the hero desires to possess a beautiful young girl who had been leading him on, for he remarks on several occasions that he is "hot" and burning up. The fight scenes are good, especially the last one in which the hero is determined to knock out his opponent in fifteen minutes. The whole atmosphere of the picture is vulgar:—

The hero, a pugilist, is forced to leave New York and go out West for a rest cure. At the sanitarium he meets the heroine, a former night club entertainer in New York, who was out there with her child for his health. She was a widow. She and the hero fall in love. When he learns she is short of funds he engages in a fight, at the risk of his health, and wins two thousand dollars. He pays her debt without her knowledge. He is ordered back to New York by his manager. He promises to be faithful to the heroine. Once in New York he again indulges in drinking and meets a beautiful young society girl. He is very much infatuated with her and wants to marry her. He forgets all about the heroine. He has a plastic surgeon fix up his nose and ear so as to make himself presentable. But this loses favor both with the heroine and his fans for he refuses to do real fighting, always covering up his face. During an important fight he learns that the girl was running away from New York. He forgets about his face and indulges in a fierce battle, beating his opponent. He dashes down to the boat pier, beats up his rival, kicks the girl and satisfied with himself, rushes back. He becomes reconciled with the heroine, telling her that the other girl had never meant anything to him.

The plot was adapted from a story by Gerald Beaumont. It was directed by Roy Del Ruth. In the cast are Marian Nixon, Guy Kibbee, Clarence Muse, Virginia Bruce, Dickie Moore, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: "Winner Take All" is replacing No. 364, "Pleasure First," by Marjorie Fischer. It is a story substitution and you are not obligated to accept it. But it is a good picture of its kind.

"Week Ends Only" with Joan Bennett

(Fox, June 19; running time, 69 min.)

Terrible! It is boring and long-drawn out; it has too much talk and little action. The plot is obvious and, although the heroine arouses some sympathy, it is not enough to hold the interest. It is demoralizing to some degree for the heroine is being constantly bothered by a wealthy man who wants to make her his mistress and who offers her wealth and ease. The hero does not win any sympathy because of his stupid behaviour towards the heroine and his refusal to listen to her explanations:—

The heroine's father loses all his money in the stock market. Their former butler is manager of a high class speakeasy and employs the heroine as a hostess. She earns additional money by going to week-end parties as hostess and general entertainer. Her next door neighbor at the place where she is living is a young struggling artist (hero). They meet and fall in love. He cannot understand what sort of work she is doing that it should keep her out nights but she refuses to tell him. One of her clients, a wealthy bachelor, offers her luxury if she will become his mistress. She refuses. When he learns of her interest in the hero, he invites him to his week-end place to consult him about some paintings. When the hero sees the heroine there he thinks the worst of her. He changes his portrait of her from an innocent young woman, to a woman who listens to the devil's temptings. This portrait wins a scholarship for him. The heroine feels humiliated. Wanting to forget the hero, she accepts her wealthy client's offer and agrees to sail with him. But the hero, who had learned the truth about the heroine's occupation follows her to the boat and they are reconciled.

The plot was adapted from a novel by Warner Fabian. It was directed by Alan Crosland. In the cast are Ben Lyon, John Halliday, Halliwell Hobbes, Henry Armetta, John Arledge, and others.

Not suitable for children or for Sunday showing. Good, perhaps, for sex-bent persons.

Substitution Facts: "Week Ends Only" is replacing No. 338, "Swindle," which was to have been adapted from a story by Charles Francis Coe. It is a story substitution.

"What Price Hollywood?" with Constance Bennett

(RKO Pathe, June 24; running time, 88 min.)

Excellent. It is a fine combination of human interest and comedy, and it should appeal to all. The masses, especially the motion picture fans, will eat it up for it shows the inside workings of a studio, how a star is made, and what her personal life is like. The heroine is an extremely sympathetic character, for she does not forget the people who made her, and always gives them her friendship and devotion. It is this devotion to her friends that causes the breakup of her marriage. Her husband cannot understand her way of reasoning. Much sympathy is felt for her in the situation where the newspaper reporters besiege her for information about her former director's suicide, which she refuses to give, not wanting to besmirch his name, even though it means the end of her career:—

The heroine is a waitress in a Hollywood restaurant. She is beautiful and has faith in her talents. She is finally able to interest a famous director and he gives her her chance. She develops into a famous star. She meets the hero, a young millionaire; they fall in love with each other and marry. He resents the fact that her career interferes with their private lives. She is so devoted to the friends who made her that she refuses to give them up. The hero leaves her and gets a divorce. He does not know she is to have a baby. The director, because of his uncontrollable desire to drink, is fired and sinks low. She tries to help him and is ever devoted. She bails him out of prison, where he had been put for giving a bad check, and takes him to her home. He kills himself. Immediately she is branded for she refuses to talk. Fearing that the hero might want to take her child away because of the scandal she goes to France. The hero follows her, begs forgiveness and gives her a letter from her picture company in which they ask her to come back. She and the hero become reconciled.

The plot was adapted from a story by Adela Rogers St. John Hyland. It was directed by George Cukor. Excellent performances are given by Constance Bennett, Lowell Sherman, as the director, Gregory Ratoff, as the producer, and Neil Hamilton, as the husband. Others in the cast are Brooks Benedict, Louise Beaver, and Eddie Anderson.

Except for one close-up of a nude statue of a woman, of short duration (as a flash), it is suitable for children and for Sunday showing. (Not a substitution.)

"Huddle" with Ramon Novarro

(MGM, May 14; running time, 102½ min.)

Entertaining. The hero is an extremely sympathetic character because of his inability to mingle with his college classmates. He shows much spirit when he plays in a football game, although very ill, in order to show his teammates that he is not cowardly. The friendship between the hero and his room-mate is inspiring, especially when the room-mate refuses to accept admittance to a fraternity because the hero had not been invited along. There is much comedy provoked by the hero's parents, especially his father, for at first he refuses to let his son go to college and later becomes a proud parent and a football fan. There is a pleasant love affair between the hero and the heroine. There are a few unpleasant situations in which a young girl forces her attentions on the hero:—

The hero, an Italian laborer, wins a scholarship to Yale University. His father, also a laborer, at first refuses to let him go but later consents. The hero finds it difficult to mingle with his class-mates. He meets the heroine, sister of one of his football team-mates, who is especially resentful of the hero. He becomes an excellent football player. The heroine promises to marry him. Her father pays the hero a visit and begs him to give up the heroine for he was not the proper mate for her. The hero reluctantly does so. In his senior year, the night before an important game, the heroine comes to his room to beg him to marry her. He asks her to leave for if she were found there he would be expelled. Just as she leaves her brother comes to see the hero but he does not recognize her. Instead he thinks it is his sweetheart who had been there. He threatens the hero. The hero is warned by a doctor that he has a bad case of appendicitis. Despite the doctor's warnings he plays in the game. He is taken to the hospital and is dangerously ill. The heroine's brother is sorry for his treatment of the hero. The hero is finally understood by his classmates and becomes the University's hero. The heroine's father gives his consent to the marriage.

The plot was adapted from a story by Francis Wallace. It was directed by Sam Wood. In the cast are Madge Evans, Una Merkel, Ralph Graves, John Arledge, Frank Albertson, and others.

Because of one situation in which the hero suggests that the heroine go to a hotel with him, it is unsuitable for children or for Sunday showing. (Not a substitution.)

BALDERDASH!

M. A. Lightman, President of M. P. T. O. A., speaking to the Kansas and Missouri exhibitors at their convention, in Kansas City, on May 31, expressed himself as follows about the Brookhart Bill in accordance with an account in *Motion Picture Daily* of June 1:

"Sponsors of the bill say it will eliminate block-booking and protection with it. If this is the case, the bill will really have the effect of giving chains unreasonable protection over the independents.

"Before the independent exhibitor will be able to get around buying his product on the basis of individual pictures, the circuit houses will have shown the pictures as much as 90 days ahead. The Brookhart Bill requires that each picture be accompanied by a 1,000-word synopsis for the benefit of the buying exhibitor. By the time the independent exhibitor complies with all the red tape and digests the synopsis and by the time the circuit-owning producers are ready to let the independents have their pictures, it will be another three months. So that instead of doing away with protection, the Brookhart measure will really extend protection of circuits over independents.***"

And then you wonder why the producers look down upon the exhibitors. Here is a man who has spoken the worst of nonsense, worse than a child of nine could have spoken, and to the best of my information not one of the exhibitors present corrected his statements. So one cannot, after all, blame Lightman about it; it seems as if he suffers from speech-itis, and where is a better opportunity for him to make speeches than at exhibitor conventions?

Here is an opportunity for Mr. Lightman to make one hundred dollars at the risk of one dollar: I am willing to post one hundred dollars with any person he designates, to his one, with the understanding that this person is to turn this money to him if he, Lightman, will show to any rational human being the part of the Brookhart bill where it compels the exhibitor to buy one picture at a time, or to read the 1000-word synopsis of a picture before buying it.

The trouble with Lightman is that when he addresses exhibitors he selects the type that cannot open their mouths. That is how he is able to get away with such balderdash. Why didn't he come to the Atlantic City Convention of Allied States to tell us how mistaken we are? I would have guaranteed him not only respectful but also courteous hearing.

A NEW ERA IN EXPLOITATION

New York is agog with an extraordinary exploitation idea put over by Robert (Bob) F. Sisk, publicity chief of the different RKO branches, with the cooperation of Terry Turner, on the animal picture "Bring 'Em Back Alive," now playing at the Mayfair Theatre, corner 47th Street and Seventh Avenue. He has turned the roof of the theatre marquee into a jungle, with the different animals shown in the picture represented, moving their paws and opening and closing their mouths continuously, as well as wiggling their bodies. The different animal sounds are reproduced, too.

Crowds gather opposite the theatre to gape at this "show," for it is really a show in itself. And all the while the lines keep on forming in front of the theatre, so that the picture has broken all records for attendance and grosses. It is the most brilliant exploitation idea ever conceived in the picture business.

The extraordinary part about this conception of Bob Sisk is that there is not a single misrepresentation in the miniature jungle; every thing he has put into the jungle he has taken from the picture itself. It is truth in advertising. But the most extraordinary thing is the fact that the picture has no sex appeal; there is not a human female in it—only animal females.

Mr. Will H. Hays should transport the entire Hollywood tribe to New York to see this phenomenon with their own eyes. They would perhaps make sexless pictures, then, and fill the theatres.

Ellsworth, of the pool, replying: "It wasn't a wash sale, though I do not recall the exact circumstances."

"Oh, it wasn't just a phoney transaction, to create the impression of activity?" Senator Couzens said.

"No, we were trying to sell stock—to get a following from the floor-traders," Ellsworth explained.

"Oh, anybody with any intelligence understands what this procedure was for," Senator Couzens added.

William Fox did not appear before the committee on the ground that he was ill, and Senator Carey, of Wyoming, stated that if Fox did not appear before the committee for questioning on Monday the committee would go to his room.

When it came to light that the syndicate spent \$24,000 on newspaper men for publicity designed to put Fox Theatres stock before the public, Mr. Gray asked: "In other words, it was necessary to get the public interested so that you could manipulate the stock as you wanted?"

"It is hardly fair," Ellsworth replied. "We thought it was worth \$60 and it was selling for \$30. In calling it to the attention of the public we were doing the public a favor."

"How much was the stock selling for yesterday?"

"One and a half."

"Why did you want to be such a philanthropist?" Senator Couzens asked.

There is a side of income tax question which the committee is said to be intending looking into. The allegation was made that losses sustained by Fox were charged to the company. Perhaps by the time you will receive this issue the matter will have been cleared up.

Any wonder that the producers are determined to prevent the Brookhart resolution for the investigation of the motion picture industry from going through? If the Senate Banking and Currency Committee was able to dig these facts out by investigating only an infinitesimal part of the producers' acts, what will a Senate Committee, appointed for the special purpose of the entire motion picture industry, bring to light?

There is hardly a chance for the resolution to go through this year, particularly since Senator Brookhart has been defeated and naturally will not be able to get the help he would have received. But we must make ready to use all our energies next winter to have a similar resolution voted by the Senate.

Isn't it about time the exhibitors created a PUBLIC'S PROTECTION BUREAU to bring some of the "ethical" acts of the producers to light?

FORECASTER TALK No. 4

(A Drama in One Act)

(A salesman from one of the big companies reaches the exhibitor's theatre breathless. He enters his office and finds the exhibitor reading a paper that looks like the Forecaster, containing reviews of the salesman's company's product. After shaking hands with the unperturbed exhibitor, he parks on a chair and starts speaking.)

Salesman. Well, Mr. Exhibitor, I am a little late. I am sorry. I was so busy selling my pictures to other exhibitors that I simply couldn't break away from them. Mr. Patsy nearly mobbed me when I got a little angry at him and got up to leave. He simply couldn't see how he could get along without our pictures this year. You see, we've got the greatest aggregation of stars and books and plays. One of our plays, "Skin Them Alive," is going to be a humdinger. We are going to employ a cast of 250,000 persons and there will be a line of horses stretching from East to West. It is going to bring people to your theatre from miles around. And that is only one. Look at Miss Duffy, in the "Puffy Puff." Why, if you had four times as many seats you couldn't hold the people she would draw. And how about "Reaching for the Green Cheese." It will knock them dead.

(The salesman continues talking for another half hour, not giving the exhibitor a chance to talk; he was trying to overwhelm him so as to make him believe that unless he bought his product he would have to shut down his theatre.)

Exhibitor. And how much do you want for your entire product, including "Skin 'Em Alive"?

Salesman. Well, you know there is an advance of fifty per cent this year over what you paid last year. Now, let me see. Last year you paid (he looks into a memorandum book) \$4,000 for our forty-two pictures and the two specials. You'll have to pay me \$6,000 this year.

Exhibitor. How much of this money do you apply on the special?

Salesman. Of course, you know I am not selling the special without the others but I would put \$1,500 of this on the special.

Exhibitor. You say that this special is going to knock them dead?

Salesman. Most surely yes!

Exhibitor. Isn't this the story where the father murders his children and then cooks and eats them?

Salesman. Who the devil ever told you this nonsense?

Exhibitor. Oh, a fellow by the name of Pete Harrison, in his *Forecaster*.

Salesman. What the devil does Harrison know about production?

Exhibitor. (Coolly.) Nothing at all. Only he has read the story. Have you?

Salesman. (mumbling something.)

Exhibitor. And isn't "Puffy Puff" the picture where the hero contracts tuberculosis and the doctor who was trying to cure him starts an affair with his wife and then the doctor poisons the husband so as to have the heroine for himself exclusively?

Salesman. (Excitedly tries to stop the exhibitor so as to say something.)

Exhibitor. And isn't this other picture where the heroine is so rotten that she desecrates a church and makes the minister lose his soul? And . . .

Salesman. (Interrupting the exhibitor after a supreme effort.) But we will change all that. We've got the best writers in the world out at our studio and. . .

Exhibitor. And why didn't you change "Westward Passage," "Street of Women," "Two Seconds," "Merrily We Go to Hell," "Freaks"? And why . . .

Salesman. (Interrupting again.) But we will cleanse the pictures. . .

Exhibitor. Yes, you will cleanse them by putting more dirt into them, as you did in "Week End Marriage," "Society Girl," "World and the Flesh," "She Wanted a Millionaire" . . .

Salesman. (In a fainting condition. Tries to combat the exhibitor's arguments but all the fine ideas that were supplied to him by the Home Office flew away. He was petrified. The exhibitor is thinking. He says to himself, "Now I have to have pictures this year, because there aren't enough to go around. But I have told this poor fool enough to realize he does not know what he is talking about." Then he speaks.)

Exhibitor. Well, I don't want to see you go back empty-handed. I know what your boss will say to you if you don't sell me. But why don't you tell your company to make decent pictures? I will just double-feature your product this year and I can't afford to pay more than \$1,000 for it.

Salesman. (Not so cocksure this time.) Oh, I couldn't sell you my pictures for that. I'll be fired.

Exhibitor. That's all they are worth.

Salesman. If you give me \$2,500 I might try to see what I can do to put this contract through.

Exhibitor. Do you want me to shut down my theatre? I'll just offer you \$1,500. And that's my top price.

Salesman. All right! I'll take that. (He makes out applications and the exhibitor signs them. He goes away downcast whereas the exhibitor is jubilant because, by means of the Forecaster information, he was able to save at least \$2,000. And the information had cost him only \$15. He is determined to tell all his friend exhibitors about it.)

In the last three issues I gave you the themes of some of the stories announced for production in the 1932-33 season. Here is one more:

Exhibit No. 9: The hero abandons his wife and two children, destitute, and goes to Paris to study art. There he is befriended by a Dutch artist. On Christmas Eve the Dutchman goes to the hero to invite him for dinner the following day, and finds him down with high fever. He takes him to his home and sends for a doctor. After becoming well, the hero steals his friend's wife. After two years he tires of her and then throws her out. She poisons herself. He goes to Tahiti where he takes a young half-caste girl. She bears him children. After five years he contracts leprosy and dies.

I have completed the analysis of the Universal, Fox and Paramount products and by the time you receive this issue I shall have completed also the Warner Bros. and the First National programs. I have the RKO program ready but am waiting for the printing of the contracts before having them printed and sent out. Send for your subscription now and I guarantee the return of your money if you don't profit by the information.

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No. 27

An Interpretation of Some Contract Clauses

Not all film companies have printed their 1932-33 contracts yet, but judging from the contracts of those companies that have already put them out every one of them contains provisions the full meaning of which the exhibitor must understand before signing any of them.

HARRISON'S REPORTS is making a study of those contracts that have already appeared. And here are its findings:

Columbia

THIRD Clause: All contracts signed by the same exhibitor are considered one even if they have been signed on different dates. If the exhibitor owes money to the distributor for pictures played and not paid for, or play-dated but not "lifted," he grants the distributor the right to attach a C.O.D. for all these monies on a shipment, even though the picture so C.O.D.'d has been paid for.

SIXTH Clause: If your picture is to be shipped to you by another exhibitor and this exhibitor fails to ship it, you agree to release Columbia of all blame. In this manner you have no way of collecting for the damage done to you either from Columbia or from the negligent exhibitor. This is an unjust provision in that your contract is not with the other exhibitor but with Columbia. It would have been some justice if Columbia had assigned its rights in such a case to you so that you might sue this exhibitor and collect, but it does not do even that, although that would entail trouble and a considerable expenditure of money to you in trying to make this exhibitor pay you the damage he has caused you.

HARRISON'S REPORTS suggests that you compel the distributor to guarantee you at least three times the amount of the rental of the film should an exhibitor fail to ship the film to you one hour before your opening time. This is no more than fair particularly if you should agree at the same time to reimburse an exhibitor the same amount of money if you should fail to ship him the film in time. By such an arrangement Columbia acts as the recipient and transmitter of damage money; it neither gains nor loses anything, but since it is the owner of the film and the party responsible for the delivery of the film when sent with any other medium but a common carrier it should assume at least so small a responsibility.

NINTH Clause: This clause reads as follows: "The Exhibitor shall not be required to accept any feature photoplay described in the Schedule as the photoplay of a named story, book or play, any other photoplay of a different star or different director, or based upon a different story, book or play, as the case may be.

"The Distributor shall have and hereby reserves the right in its sole discretion to change the title of any of the photoplays herein embraced, to make change in, alterations and adaptations of any story, book or play, to substitute for any thereof any other story, book or play, excepting for those based upon a specified well known book or play. * * *"

This last paragraph in a way nullifies the entire substitution provision, in that the Distributor reserves the right "to substitute any other story, book or play, excepting those (photoplays) based upon a well-known book or play." It will be a question what constitutes a book or play "well known." If a distributor comes to you with a contract and a Work Sheet offering a play by, say, Noel Coward, he uses that fact as a sales argument; and when he fails to deliver a picture based upon such a play, then he does not deliver to you the values he promised. Judging by the mistakes the producers make in the choice of story material,

no exhibitor can be assured that the substitute play will make as good a picture as the play originally sold.

I am using this as a general argument; I do not direct it particularly against Columbia for I feel that we are discussing a principle. And it is a bad principle the producers are trying to establish when they sell the buyer one thing and reserve the right to deliver him another. There would be some justice in the act if the producers could hit the "bull's eye" even five times out of ten; unfortunately they do not hit it even two.

ELEVENTH Clause: This clause forbids an exhibitor, unless he has first-run rights to the film, to advertise it before the expiration of the previous run engagement of the film in the same locality, even with slides in his own theatre. This clause is going a little too far; it tries to protect the rights of the producer circuits by unfairness. If you are to show a film the following day, or three days later, you cannot say anything about it even to your own customers.

I wonder what the distributor could do if a friend of the exhibitor spent his own money and put an advertisement in a local paper congratulating the exhibitor for having booked So-and-So picture, without even mentioning the name of the company that owns the picture!

TWENTIETH Clause: This is what is known as the "Roadshow Clause." By this Columbia reserves the right to Roadshow at least two pictures. If such roadshowing is done in New York or in Los Angeles, all those exhibitors served by the exchanges in those two zones lose their rights to these two pictures. But the exhibitors are given the privilege of cancelling two other pictures of the group. The exhibitors of all other zones do not lose the right to such pictures; only they have to wait until the roadshowing has finished.

This provision is no different from the provision contained in last year's contracts of most distributors including Columbia; I am just calling your attention to it again.

These are the important provisions that I have felt you must become familiar with. If I should discover others, I shall treat them in future articles.

Paramount

SCHEDULE: The provisions in the Schedule read partly as follows:

"There are licensed for exhibition hereunder all of the Distributor's Group S-4 sound photoplays of feature length, not to exceed sixty-five (65), * * * The 'road showing,' 'pre-view' and/or 'pre-release' of any photoplay during said year shall not be deemed a general release of said photoplay."

By this clause, Paramount agrees not to release more than sixty-five feature pictures, but it makes no definite commitment as to how many it will release. For that matter, it may release only ten. And by the "tail-end" provision of the schedule, Paramount does not give you the right to claim any pictures it may produce during the year between August 1, 1932, and July 31, 1933, even though it may roadshow, pre-view or pre-release them, unless it releases them "generally." In this manner, if one of the pictures it should make during your contract year should turn out to be an excellent picture, it can roadshow it, hold it back from release, and then sell it to you or to your competitor the following season at higher prices. It would have been well if Paramount were making a high number of good pictures; but with the junk it has been making in the last three years, and with the kind of material they have an-

(Continued on last page)

"Igloo"

(*Universal, release date not yet set; time, 58 min.*)

This is interesting entertainment, different from the usual run of pictures. It deals with Eskimo life and was photographed entirely in the Arctic Region north of Point Barrow, Alaska, where, if the temperature is thirty degrees below zero, it is considered pleasant weather. The characters are all Eskimos. Some of the Eskimos seem to be attractive people; the hero is strong and the heroine quite pretty. Many of the tribal quaint customs are shown, such as kissing by rubbing noses, and the less pleasant customs of burying the aged and incapacitated members of their tribe who are useless and a burden when the tribe finds it necessary to move on. They are put in their snow hut, the ice door is sealed, and the person is left to die from starvation and cold.

The most thrilling part of the picture is where the tribe is shown travelling towards the open sea there to do their hunting of seals, whales and walruses, which comprises their food. The ice starts to break and to give way. It is exciting to watch the way they jump from one piece of ice floe to another, with children and bundles and boats, to safety. A few are drowned.

When food is found the tribe eats until they become almost senseless as if hoping to store enough food in their bodies to last during the periods when no food can be found and starvation stares them in the face.

When the hunters go out and kill walruses and seals, the head warrior cuts into the animal first and when the blood spurts out he drinks it and the others follow suit.

There is a simple story connected with the picture, about the hero, a famous hunter, who had come to woo the chief's daughter, and who remained on as the tribe's chief because of his strength and his prowess as a hunter. He and the young girl are finally united after both endure much hardship together.

The story was written and directed by Ewing Scott. It is a silent picture, accompanied by a narrative throughout. The hero, Cheek-Ak, an Eskimo hunter, is pleasant and capable.

It is a picture for the high-brows; the masses may not care for it so much.

Children may enjoy this; suitable for Sunday showing.

"Bachelor's Folly" with Herbert Marshall and Edna Best

(*World Wide, June 12; running time, 65 min.*)

A fairly interesting British drama, with some comedy, but rather doubtful for the masses since it is typically English both in speech and manner, too slow for Americans. Sympathy is felt for the hero who, because of his impetuous moods, finds himself in embarrassing predicaments. There is suspense throughout caused by the fact that the hero's career is almost ruined by a woman in whom he had faith but who turned out to be avaricious and false. Sympathy is also felt for the heroine who loved the hero. The comedy is caused by the hero's butler, who is "fresh" but loyal:—

The hero had been in love with the heroine's sister-in-law for many years. He thinks she is the finest woman in the world, little knowing that she was false and mean. He loses most of his fortune on a race and goes to the sister-in-law for some

bonds he had left with her to hold for him. She claims that he had made a gift of them to her and tells him if he attempts to get them away from her she will cause him much trouble. And she means it for she turns a note over to the Racing Commission which the hero had sent to her in jest. The note had told her not to bet on his horse because it was not "trying." He is to be suspended, and the news will be published in the racing journal. He is heart-broken. The heroine calls on him and tells him she loves him and is willing to go away with him. He refuses to let her do so. His butler suggests that he steal the note out of the sister-in-law's safe. Accompanied by the butler and a friend he goes to her room, opens the safe and takes the note and the bonds out of it. The heroine and her brother find him in the sister-in-law's room but he is able to manufacture evidence that makes him appear innocent. The sister-in-law does not dare to offer any resistance for she knows that the hero is aware of the fact that she had a man in her room. The hero and the heroine are united.

The plot was adapted from a story by Edgar Wallace. It was well directed by T. Hayes Hunter. In the all English cast are Gordon Harker, Anne Grey, Nigel Bruce and others.

Not suitable for children or for Sunday showing.

"New Morals for Old"

(*MGM, June 4; running time, 74 min.*)

Although not exciting entertainment, there is much human interest and pathos in this picture; it will appeal especially to feminine audiences. Young people will sympathize with the children who want their freedom regardless of the pain they caused their parents, while older people will sympathize with the parents who knew what was best for their children, although the demands of the mother at times are selfish. There is pathos in the situations where the children suffer at the death of the parents, knowing it was brought about by their stubbornness:—

The story revolves around a family—mother, father, son, and daughter. The parents love their children very much and give them the best of everything. The daughter falls in love with a married man and leaves home to establish an apartment for herself to make it easier for her lover, whose wife would not divorce him. This breaks her father's heart and he dies. The son has artistic inclinations and against the advice of his mother goes to Paris. He starves there and is an utter failure. The sister marries her lover after he finally obtains a divorce and this makes her mother happier. The son returns home and after affectionately greeting his mother and telling her he will look after her he is horror-stricken when she dies. The children revert to type and do exactly the things they disliked so much in their parents.

The plot was adapted from the play "After All," by John Van Druten. It was directed by Charles Brabin. In the cast are Lewis Stone, Laura Hope Crews, Margaret Perry, Myrna Loy, Robert Young, and others.

Young people will find it too slow and perhaps too "preachy." I don't think it will get much money.

Because of the fact that the daughter lives with a married man makes it unsuitable for children and for Sunday showing, even though the love between the two is genuine and the situations have been handled with extreme delicacy.

"Hell Fire Austin" with Ken Maynard
(*Tiffany*, June 19; running time, 66 min.)

A fast-moving Western; it holds the interest to the end. There is particularly good horseback riding, especially in one situation where the hero escapes from the villain's men, after they had given chase to him. Sympathy is felt for the heroine when the villain attempts to take her racing horse away from her, because of her hopes that the horse would win an important race, and thus recoup her fortune. The closing scene, in which the hero escapes with the horse from the villain's reach in time to enter the race and win it, holds one in suspense. There is some comedy excited by the hero's pal who is seen always complaining:—

When the hero and his pal are discharged from the army they go out West. Penniless, they go into a restaurant and order a good meal. They are unable to pay and are arrested and put to work in a chain gang. The heroine's ranch is in a dilapidated condition and she needs money to fix it. She pins her hopes on her racing horse. While passing with the horse at the place where the hero and his pal were at work she notices how the horse shows a liking for the hero. The hero had a reputation as a good rider. The villain bails him and his friend out and puts them to work for him. The villain had a claim against the heroine and hoped to take the horse away from her before the race even though he had promised her he would not do so. The hero overhears the villain's plot and leaves him. He works for the heroine and protects her against the plans of the villain. Eventually he wins an important race for her and she wins enough money to take care of her ranch. She and the hero are united.

The plot was adapted from a story by Forrest Sheldon and directed by him. In the cast are Ivy Merton, Nat Pendleton, Alan Roscoe, Jack Perrin, and others.

Suitable for children and for Sunday showing where Westerns are shown.

"The Man From Yesterday" with Clive Brook and Claudette Colbert

(*Paramount*, July 15; running time, 70 min.)

Only fair. Sophisticated audiences may enjoy this picture fairly well for the acting is intelligent, but it is too tragic and too slow to entertain the masses. One's sympathy is divided between the three leading characters and although it is the hero who is the most pathetic of the three, yet one cannot help feeling sorry for the heroine who is forced to live with him, since he is a sick man, a gas victim of the war. It is depressing to watch him cough, get attacks, and wait for death to relieve him. The most pathetic situation is the one in which he learns that the heroine no longer loves him; another such situation is where he talks to his child before going out with the purpose of killing himself:—

During the war the hero, an English officer, and the heroine, a nurse, meet and become infatuated. They marry and he leaves to join his regiment. The heroine becomes the assistant of a famous surgeon and works with him in war camps. She learns that her husband had been killed. Despondent, she accepts the kind attentions of the surgeon who knows she is going to have a baby. They become good friends. Eventually they fall very much in love with each other. He begs her to marry him but she is afraid for she does not feel certain that the

hero is dead. She goes off on a trip to Switzerland with the surgeon, and there she meets the hero, more dead than alive, for he is gassed and is forced to follow rigid rules in order to live. Although she loves the surgeon she feels it her duty to go back to the hero. She takes him back to Paris with her, but he knows she does not love him. Knowing that he is a nuisance he deliberately spends one night carousing and drinking and he dies. And so he frees the heroine.

The plot was adapted from a play by Nell Blackwell and Rowland B. Edwards. It was directed by Berthold Viertel. In the cast are Andy Devine, Charles Boyer and Alan Mowbray.

Not suitable for children or for Sunday showing.

"Bachelor's Affairs" with Adolphe Menjou
(*Fox*, June 26; running time, 64½ min.)

Fairly good entertainment. The story is thin but there is so much comedy throughout that the audience is kept laughing almost from beginning to end. One hilarious situation is where the hero, tired and sleepy, is forced by his young wife to get up in order to take dancing lessons from a Spaniard. The hero's butler provokes much laughter by the things he says and does, especially when he tries to change the hero's mind about marrying the young heroine:—

The hero, a middle-aged bachelor, wealthy and lonely, while sailing from Europe to America, meets the heroine, a nineteen-year-old girl. The heroine is with her sister, a scheming woman, intent on causing her sister to marry the hero. And she accomplishes this. Once the hero is married, however, he finds it is no joy. He is dragged out to parties constantly and is so tired that he cannot attend to business. His secretary, who had always loved him, feels sorry for him. His partner is determined to separate him from his wife. He brings her together with a young architect, who had as much vigor as she had, and the two young people fall in love. The hero gladly forgives them and is willing to pay anything to get rid of her. His partner finally brings him to his senses by telling him how much his secretary loves him. The hero rushes to her and begs her to marry him.

The plot was adapted from a play by James Forbes. It was directed by Alfred Werker. In the cast are Minna Gombell, Arthur Pierson, Joan Marsh, Allan Dinehart, Irene Purcell, and others.

In two situations the heroine is shown indecently exposed. This makes it unsuitable for children and for Sunday showing. (Not a substitution.)

FORECASTER TALK No. 5

There has been good response on the part of the exhibitors to the Forecaster appeals for subscriptions. This is encouraging when one takes into consideration the prevailing conditions. But there are yet exhibitors to be heard from.

No exhibitor should buy pictures this year unless he has the Forecaster information at his elbow; it will prove the most helpful aid in the purchase of his pictures.

I am sending a final circular to all subscribers of HARRISON'S REPORTS, with a subscription blank. If you have not yet subscribed, send in your subscription. There may not be another circularization made, for the cost of circularizing is much higher now than it was before. So act at once if you do not want to be left behind.

nounced for the 1932-33 season, I am sure it will not be so easy for its sales forces to induce the exhibitor to accept such terms.

A provision at the bottom of the "Schedule" reads as follows:

"It is agreed that the license fee herein specified apply to each respective photoplay licensed hereunder according to the classification thereof by the distributor, as above provided, and such license fees are not average license fees, regardless of the number of such photoplays that may be released by the distributor during the year. * * *"

Suppose you agreed to pay \$50 per picture or \$3,250 in all. Since Paramount allocates the prices itself, it is natural to allocate low prices, say \$15 per picture, for a large number of pictures. Suppose it delivers only 40 pictures instead of 65, and that out of these unmade pictures 15 were of the \$15 classification, and ten of the \$25. The total price of these 25 pictures is \$475. Deducting this amount from the total of \$3,250, there is left \$2,775. Now divide this amount with 40, the number of picture made, and you will find that your average, instead of being \$50 per picture, is more than \$69.

Almost every producer has been doing this right along. That is why your profits vanish; your average is such that no profits can be made, particularly when you take into consideration the fact that, because of the short length of the features, you are compelled to book more shorts, and pay for them twice as much as you used to pay.

The Ninth Clause forbids you, like the Columbia contract, from advertising a picture in your theatre even with slides unless it has finished its previous run in your zone.

The Roadshow provision of this contract does not exclude any picture. In this manner, you will receive all roadshowed Paramount pictures in due time.

The terms of the acceptance of the application remains as it was last year—you can cancel the contract before Paramount has approved it.

(To be continued next week)

AN ANSWER TO HAROLD FRANKLIN

Mr. Harold B. Franklin, president of the RKO theatre circuit, in a recent issue of the *RKO Now*, his house organ, asked the following question:

"What has become of the manager who regarded his theatre as his own . . . who knew everything that was to be known . . . from engine room to projection room and stage? * * *"

He has been replaced by 25-35-50 men, who have been given a ten per cent cut twice. Let him ask the Publix, Warner Bros. and Fox theatre departments; they know.

HAVE SOME SALESMEN LOST THEIR HEADS?

Al Lichtman, of United Artists, and Merlin H. Aylesworth, of RKO, have stated at different times that the receipts of the industry have fallen 40%. That was some time ago; I believe they have not made a check up recently, for if they had they would know that not only has the attendance fallen off more than that, but the admission prices have been reduced to the pre-war level. Publix is charging 10c and 15c admission to a great many of its theatres, and is giving also vaudeville acts in order to attract the public.

And yet there are distributors who dream of getting as much rental this year as they received last year!

I was told by a distributor employe last week that his boss asked if some one would be kind enough to stop inventing efficient distribution plans and to invent some plan whereby the exhibitor might be induced to buy film. I suppose that is the answer of the exhibitors to those distributors who dream of getting this year the same prices they received last year—the exhibitors are not buying film and will not buy until such time as they can buy the film at a price that will leave them some profit. They are not concerned about how much the pictures are costing the producers—that is their "funeral"; what the exhibitors are determined to do is to pay for film a price that will make it possible for them to keep their theatres open.

"THE FLAME OF MEXICO" AND ALLIED STATES

Some of the state members of Allied States Exhibitors Association have closed a deal with Mrs. Juliet Barrett Rublee to distribute "Flame of Mexico," which Mrs. Rublee produced in Mexico during the time Mr. Rublee was counsellor of the American Embassy under the late Dwight Morrow. The picture, which was photographed in silent form, and synchronized afterwards with charming Mexican airs, is not a travelogue; it is a drama, the story having been written around a young man, a sort of Joan of Arc, who tries to emancipate the peons. The story is interesting and the characters are sympathetic. The young man who takes the part of the hero acts like a veteran actor; he has an attractive personality. The girl who takes the part of the heroine is not bad either; she is beautiful. In addition, the scenery is enchanting. The photography of some of it is so good that it gives one the impression of seeing pictures in third dimension.

This is the first feature picture to be produced in Mexico, and despite the handicaps she came across Mrs. Rublee produced it with intelligence.

What interests me is how a silent picture, synchronized with music and sound effects, will be received by the public. If it is received well, it may yet prove the solution of a grave problem—cost of production. Perhaps the day is coming when the smaller features will be photographed in silent forms, to be synchronized afterwards, and only the big features photographed with talk. If that were possible, that is, if the public would accept such an arrangement, the industry may yet be saved, for the cost of the program features will then be but a small part of what they cost now.

If it is possible for you to play this picture without risking too much, I wish you would do it. It is an experiment that deserves some sacrifice on your part.

A CORRECTION

In last week's issue it was stated through an error that the RKO stock was thrown off the board by the Stock Exchange without any explanation. The RKO stock has not been taken off the board.

THE EFFECT OF THE PICTURE FILTH

A friend of mine, very broad and liberal minded, wrote me as follows:

"The statue scene in 'Society Girl' had a very unpleasant aftermath in one of our theatres the other day. A group of young girls, seeing the statue and the reference to it, began to exchange remarks, which grew more and more beyond the pale. The children appeared innocent enough in these, but they were such as to cause astonishment at any rate. They got to laughing so much that they grew hysterical and the usher had to go down to quiet them. * * *

"In regard to 'Merrily We Go to Hell,' the sanctity of the very house of God was profaned when a minister married a couple both too drunk (the whole party in fact) to know whether they were at a wedding or a funeral. And such people to use a corkscrew for a wedding ring is beyond the pale of decency, as I see it.

"Do you think I belong to the mid-Victorian age?"

In reference to the "Society Girl," I like to say that scenes of this kind have driven many people away from the theatres, and have caused them to keep their children away from them, too.

In reference to the scene in "Merrily We Go to Hell," I dare say that the picture has not profited by it, and has not given those who have seen it one laugh or thrill more than it would if it were not in the picture. The whole story is so disgusting with the spineless hero and with his sickening drinking bouts that even if that scene were entertaining the effect of it would have been lost.

Mr. Hays invented a Code of Ethics to bring about an improvement in the quality of the pictures; what he needs to do is to find men with better taste to produce pictures. If he had read ancient Greek mythology—about Hercules and the way he cleaned the Augean Stables—he ought to follow his example and turn the Colorado River on the Hollywood "stables."

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XIV

SATURDAY, JULY 2, 1932

No. 27

(Semi-Annual Index—First Half of 1932)

<i>Title of Picture</i>	<i>Reviewed on Page</i>	<i>Title of Picture</i>	<i>Reviewed on Page</i>
Adventure of the Missing Rembrandt, The—		Hail, Hail—RKO (See "Girl Crazy")	55
First Division (74 min.)	58	Happy Landing—MGM (See "Flying High")	203
After Tomorrow—Fox (79 min.)	42	Hatchet Man, The—First Natl. (73 min.)	27
Alias the Doctor—First Natl. (61 min.)	42	Heart of New York, The—Warner Bros. (72 min.)	43
Amateur Daddy—Fox (71 min.)	71	Hell Divers—MGM (1 hr. 51 min.)	2
Are You Listening?—MGM (73 min.)	71	Hell's House—Benny Zeidman (71 min.)	30
Arsene Lupin—MGM (83 min.)	38	High Pressure—Warner Bros. (72 min.)	22
As You Desire Me—MGM (69 min.)	95	High Speed—Columbia (60 min.)	63
Attorney for the Defense—Columbia (68 min.)	74	Honourable Mr. Wong—First Natl. (See "The Hatchet Man")	27
Beast of the City, The—MGM (85 min.)	47	Hotel Continental—Tiffany (67 min.)	51
Beauty and the Boss—Warner Bros. (65 min.)	58	Hound of the Baskervilles, The—First Div. (64 min.)	58
Behind Stone Walls—Action Pict. (58 min.)	66	House Divided, A—Universal (68 min.)	10
Behind the Mask—Columbia (70 min.)	67	Huddle—MGM (102½ min.)	103
Big Shot, The—RKO Pathe (85 min.)	6	Husband's Holiday—Paramount (66 min.)	3
Big Timer, The—Columbia (72 min.)	63	Impatient Maiden—Universal (80 min.)	43
Blonde Captive, The—Wm. M. Pizor (59 min.)	43	In Line of Duty—Monogram (64 min.)	27
Blood Brother, The—First Div. (See "Texas Pioneers")	99	Innocents of Chicago, The—B. I. P. (See "Why Saps Leave Home")	55
Border Devils—Artclass (63 min.)	50	Is My Face Red?—RKO (65 min.)	99
Bridegroom For Two—Brit. Int. (72 min.)	22	It's Tough To Be Famous—First Natl. (79 min.)	63
Bring 'Em Back Alive—RKO (68 min.)	94	Keepers of Youth—Brit. Int. (74 min.)	47
Broken Wing, The—Paramount (73 min.)	55	Ladies of the Big House—Paramount (76 min.)	6
Business and Pleasure—Fox (78 min.)	31	Ladies of the Jury—RKO (63 min.)	38
But the Flesh Is Weak—MGM (77 min.)	67	Lady With a Past—RKO Pathe (69 min.)	30
Cannonball Express—Sono Art (59 min.)	38	Land of Wanted Men—Monogram (57 min.)	34
Careless Lady—Fox (68 min.)	66	Last of the Mohicans, The—Mascot Serial	102
Carnival Boat—RKO Pathe (61 min.)	50	Last Ride, The—Universal (62 min.)	18
Charlie Chan's Chance—Fox (71 min.)	19	Law and Order—Universal (70 min.)	39
Cheaters at Play—Fox (61 min.)	39	Law of the Sea, The—First Div. (62 min.)	74
Cock of the Air—United Artists (70 min.)	19	Law of the West—Sono Art (55 min.)	50
Cohens and the Kellys in Hollywood, The—Universal (75 min.)	67	Lena Rivers—Tiffany (61 min.)	59
Congress Dances—United Artists (83 min.)	82	Letters of Fire—First Natl. (See "Five Star Final")	150
County Fair, The—Monogram (64 min.)	75	Letty Lynton—MGM (73 min.)	74
Cross Examination—Artclass (68 min.)	31	Lost Lady—First Natl. (See "Safe in Hell")	207
Crowd Roars, The—Warner Bros. (84 min.)	54	Lost Squadron, The—Radio (79 min.)	38
Dancers in the Dark—Paramount (71 min.)	50	Love Affair—Columbia (68 min.)	67
Dance Team—Fox (85 min.)	15	Love Is a Market—First Nat'l. (See "Love Is a Racket")	98
Dark Horse, The—First National (75 min.)	98	Love Is a Racket—First National (71 min.)	98
Deadline—Columbia (64 min.)	18	Lovers Courageous—MGM (77 min.)	35
Delicious—Fox (96 min.)	2	Man About Town—Fox (71 min.)	91
Destry Rides Again—Universal (53 min.)	62	Manhattan Parade—Warner Bros. (76 min.)	3
Determination—(See "Final Edition")	34	Man I Killed, The—Paramount (75 min.)	18
Devil's Lottery—Fox (74 min.)	59	Man Wanted—Warner Bros. (61 min.)	67
Discarded Lovers—Tower Prod. (53 min.)	26	Man Who Played God, The—Warner (79 min.)	30
Disorderly Conduct—Fox (81½ min.)	62	Mata Hari—MGM (90 min.)	7
Docks of San Francisco—Syndi. (55 min.)	46	Melody of Life—RKO (See "Symphony of Six Million")	59
Doomed Battalion, The—Universal (80 min.)	98	Menace, The—Columbia (64 min.)	23
Dove, The—RKO (See "Girl of the Rio")	11	Merrily We Go to Hell—Paramount (82 min.)	98
Drifter, The—Capital Exch. (65 min.)	47	Michael and Mary—Universal (84 min.)	11
Dr. Jekyll and Mr. Hyde—Paramount (99 min.)	7	Midnight Patrol—Monogram (60 min.)	79
East of Shanghai—B. I. P. (65 min.)	58	Miracle Man, The—Paramount (83½ min.)	71
Enma—MGM (72 min.)	23	Misleading Lady, The—Paramount (67 min.)	63
Escapade—First Division (65 min.)	90	Monte Carlo Madness—First Division (69 min.)	95
Expert, The—Warner Bros. (67 min.)	39	Mouthpiece, The—Warner Bros. (87 min.)	71
Explorers of the World—Raspin Prod. (83 min.)	3	Murders in the Rue Morgue—Universal (58 min.)	30
False Idol, The—Para. (See "The False Madonna")	19	My Wife's Family—B. I. P. (61 min.)	50
False Madonna, The—Paramount (67 min.)	26	Nice Women—Universal (69 min.)	2
Famous Ferguson Case, The—First Natl. (73 min.)	70	Night Court—MGM (90 min.)	90
Fascination—B. I. P. (57 min.)	67	Night Rider, The—Artclass (54 min.)	87
Fighting Marshall, The—Columbia (57 min.)	7	Night World—Universal (56 min.)	90
File 113—Hollywood Pict. (53 min.)	35	No Greater Love—Columbia (62 min.)	83
Final Edition, The—Columbia (66 min.)	34	No One Man—Paramount (71 min.)	18
Fireman Save My Child—First Natl. (65 min.)	35	Office Girl—RKO (82 min.)	46
Forbidden—Columbia (86 min.)	10	Oklahoma Jim—Monogram (54 min.)	3
Forgotten Commandments—Paramount (65 min.)	95	Old Greatheart—RKO (See "Way Back Home")	202
Forgotten Women—Monogram (66 min.)	15	One Hour With You—Paramount (78 min.)	55
Freaks—MGM	35	One Man Law—Columbia (60 min.)	34
Gables Mystery, The—B. I. P. (63 min.)	74	Optimist, The—RKO Pathe (See "The Big Shot")	6
Galloping Thru—First Div. (57 min.)	43	Panama Flo—RKO Pathe (71 min.)	19
Gay Caballero, The—Fox (62 min.)	54	Papa Loves Mama—Universal (See "The Unexpected Father")	14
Gentleman For a Day—F. Nat'l (See "Union Depot")	14	Passionate Plumber, The—MGM (73 min.)	46
Ghost City—Monogram (60 min.)	51	Peach O'Reno—RKO (63 min.)	3
Ghost Valley—RKO Pathe (53 min.)	91	Play Girl—Warner Bros. (60 min.)	51
Girl Crazy—RKO (72½ min.)	55		
Girl of the Rio—RKO (68 min.)	11		
Grand Hotel—MGM (115 min.)	78		
Greeks Had a Word For Them, The—Un. Art. (77 min.)	27		

<i>Title of Picture</i>	<i>Reviewed on Page</i>
Playing the Game—Paramount (See "Touchdown")..	186
Playing the Game—Universal (See "The Spirit of Notre Dame")	158
Pleasure—First Div. (52 min.)	43
Police Court—Monogram (60 min.)	58
Polly of the Circus—MGM (69 min.)	51
Prestige—RKO Pathe (71 min.)	26
Racing Youth—Universal (65 min.)	74
Radio Patrol—Universal (67 min.)	86
Rainbow Trail, The—Fox (60 min.)	6
Reputation—RKO Pathe (See "Lady With a Past")..	30
Reserved for Ladies—Paramount (71 min.)	87
Rich Are Always With Us, The—First Nat'l. (70 m.)	83
Riders of Death Valley—Universal (87 min.)	86
Ridin' For Justice—Columbia (58 min.)	6
Riding Tornado, The—Columbia (67 min.)	83
Ringer, The—First Division (62 min.)	95
Roadhouse Murder—RKO (72 min.)	75
Sally of the Subway—Action Pict. (59 min.)	38
Scandal for Sale—Universal (72 min.)	62
Searface—United Artists (90 min.)	66
Secret Menace, The—First Div. (52 min.)	70
Service for Ladies—Paramount (See "Reserved For Ladies")	87
Shadow Between, The—B. I. P. (75 min.)	54
Shanghai Express—Paramount (84 min.)	34
She Wanted a Millionaire—Fox (73 min.)	35
Shop Angel—Capital Pict. (67 min.)	71
Shopworn—Columbia (70 min.)	59
Silent Witness, The—Fox (76 min.)	26
Silent Voice, The—Warner (See "Man Who Played God")	30
Silver Lining, The—United Artists (57 min.)	86
Single Handed Sanders—Monogram (54 min.)	66
Sinners in the Sun—Paramount (69 min.)	82
Sky Bride—Paramount (75½ min.)	70
Sky Devils—United Artists (87 min.)	42
So Big—Warner Bros. (81 min.)	75
Society Girl—Fox (72 min.)	99
Son of Mine—Monogram (See "Police Court")	58
South of the Rio Grande—Columbia (60 min.)	63
State's Attorney—RKO (78 min.)	78
Steady Company—Universal (67 min.)	62
Stepping Sisters—Fox (64 min.)	10
Stowaway, The—Universal (55 min.)	95
Strange Case of Clara Deane—Paramount (77½ m.)	79
Strange Love of Molly Louvain, The—F. N. (71½ m.)	79
Strangers in Love—Paramount (67 min.)	42
Strangers of the Evening—Tiffany (66 min.)	94
Street of Women—Warner Bros. (59 min.)	90
Strictly Business—B. I. P. (39 min.)	66
Sunset Trail—Tiffany (59 min.)	15
Symphony of Six Million—RKO (94 min.)	59
Tarzan, The Ape Man—MGM (99 min.)	54
Taxi—Warner Bros. (68 min.)	11
Tenderfoot, The—First National (69 min.)	87
Texas Gun Fighter—Tiffany (60 min.)	34
Texas Pioneers—First Division (54 min.)	99
They Never Come Back—Artelass (62 min.)	75
This Is the Night—Paramount (78 min.)	66
This Reckless Age—Paramount (74 min.)	11
Three Wise Girls—Columbia (68 min.)	27
Thunder Below—Paramount (68 min.)	102
Tomorrow and Tomorrow—Paramount (78 min.)	22
Trapped in a Submarine—Brit. Int. (41 min.)	22
Trial of Vivienne Ware—Fox (55½ min.)	75
Two Fisted Justice—First Div. (57 min.)	34
Two Kinds of Women—Paramount (71 min.)	14
Two Seconds—First National (68 min.)	86
Under Eighteen—Warner Bros. (78 min.)	2
Unexpected Father, The—Universal (62 min.)	14
Union Depot—First National (68 min.)	14
University of Southern California—Notre Dame Foot- ball Game—Sono Art (45 min.)	18
Veneer—RKO Pathe (See "Young Bride")	46
Wayward—Paramount (72 min.)	31
Week-End Marriage—First National (65 min.)	94
Week Ends Only—Fox (69 min.)	102
We Humans—Fox (See "Young America")	79
West of Broadway—MGM (65½ min.)	23
Westward Passage—RKO Pathe (72½ min.)	94
Wet Parade, The—MGM (117 min.)	70
What Price Hollywood?—RKO Pathe (88 min.)	103
When a Feller Needs a Friend—MGM (75 min.)	82

When Chicago Sleeps—B. I. P. (See "Why Saps Leave Home")	55
While Paris Sleeps—Fox (61 min.)	99
Whistlin' Dan—Tiffany (61 min.)	46
White Lie, The—Universal (See "Many a Slip")	135
Why Saps Leave Home—B. I. P. (62½ min.)	55
Winner Take All—Warner Bros. (66 min.)	102
Wiser Sex, The—Paramount (72½ min.)	47
Without Honor—State Rights (61 min.)	10
Woman Commands, A—RKO (83 min.)	23
Woman from Monte Carlo, The—First Nat'l (56 min.)	7
Woman in Room 13, The—Fox (66½ min.)	78
Working Girls—Paramount (76 min.)	58
World and the Flesh, The—Paramount (71 min.)	78
Young America—Fox (72 min.)	79
Young Bride—RKO Pathe (76 min.)	46

RELEASE SCHEDULE FOR FEATURES

Columbia Features

(729 Seventh Ave., New York, N. Y.)

2507 The Riding Tornado—Tim McCoy	May 4
2010 Attorney for the Defense (Zelda Marsh)— Edmund Lowe	May 21
2013 No Greater Love (The Artist's Model)	June 4
2508 Two Fisted Law—Tim McCoy	June 8
2028 Blonde Captive	June 17
2018 Hollywood Speaks—Tobin O'Brien	June 25
2020 By Whose Hand—Ben Lyon-Barbara Weeks	July 6

First National Features

(321 West 44th St., New York, N. Y.)

Mystery—Joan Blondell (reset)	May 14
690 The Rich Are Always With Us—Chatterton	May 21
674 Strange Love of Molly Louvain (The World Changes)—Ann Dvorak	May 28
682 Two Seconds (The Hawk)—Robinson (re)	June 4
671 The Tenderfoot—Joe E. Brown (reset)	June 18
661 Love Is a Racket (Flying Eagles)—Douglas Fairbanks, Jr. (reset)	June 25
669 Dark Horse (School Days)—William (reset)	July 2
673 Week-End Marriage (Fellow Prisoners)— Young-Foster (reset)	July 9
676 Miss Pinkerton (As Good As New)—Blondell- Brent (reset)	July 30
659 Crooner (Pent House)—Manners-Dvorak	Aug. 20
654 Doctor X (Merry Wives of Reno)—(reset)	Aug. 27

Fox Features

(444 West 56th St., New York, N. Y.)

319 She Wanted a Millionaire—Bennett-Tracy	Feb. 21
339 The Gay Caballero (Royal Road to Romance)— O'Brien-Montenegro	Feb. 28
313 Business and Pleasure (The Plutocrat)	Mar. 6
318 After Tomorrow (While Paris Sleeps)	Mar. 13
305 Disorderly Conduct—Tracy-Eilers	Mar. 20
335 The Devil's Lottery (Rogue's Gallery)	Mar. 27
334 Careless Lady (Widow's Might) (Honey- moon)	Apr. 3
336 Amateur Daddy (Scotch Valley) (Sugar Daddies)—Baxter-Nixon	Apr. 10
315 Young America—Tracy-Bellamy	Apr. 17
No release set for	Apr. 24
337 Trial of Vivian Ware (Heir to the Hoorah)— Bennett-Dinehart	May 1
329 While Paris Sleeps (Lipstiek)—McLaglen	May 8
330 Woman in Room 13 (Some Girls Are Dangerous)—Landi-Bellamy	May 15
341 Man About Town (Sink or Swim)—Baxter	May 22
342 Society Girl (Champagne)—Dunn-Shannon	May 29
No release set for	June 5
346 Mystery Ranch (The Killer) (Thoroughbreds) —George O'Brien	June 12
338 Week Ends Only (Swindle)—Bennett-Lyon	June 19
345 Bachelor's Affairs (The Hysterical Age)— Menjou-Marsh	June 26
303 Rebecca—Sunnybrook Farm (Salomy Jane)— Nixon-Bellamy (reset)	July 3
No release set for	July 10
344 Almost Married (Devil's Daughter)— Heming-Bellamy	July 17
No release set for	July 24
304 First Year (Heart Free)—Gaynor-Farrell	July 31
347 Undesirable Lady (The Great Air Robbery)— Landi-Oland	Aug. 7
340 After the Rain (Panama)—Shannon (reset)	Aug. 14

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

246 The Wet Parade (Marquee No. 3)—Huston..	Apr. 16
240 Night Court—Holmes-Huston-Page	Apr. 23
204 When a Feller Needs a Friend (Limpy) (Cos-	
mopolitan No. 2)—Cooper-Sales	Apr. 30
208 Letty Lynton—Crawford-Montgomery.....	May 7
226 Huddle—Novarro-Evans-Merkel	May 14
No release scheduled for	May 21
211 As You Desire Me—Garbo-Douglas.....	May 28
231 New Morals For Old (After All)—Perry-	
Young	June 4
No release scheduled for.....	June 11
No release scheduled for.....	June 18
241 Red Headed Woman—Harlow-Morris-Hyams	Jun. 25
248 Unashamed—Twelvetrees-Stone-Young	July 2
247 Washington Show—Barrymore-Morley	July 9
220 Speak Easily—Buster Keaton	July 16
206 Skyscraper Souls (Cosmopolitan No. 4)—	
Williams-O'Sullivan-Foster	July 23
210 Three Blondes—Marion Davies	July 30
229 The Stranger Interlude—Shearer-Gable	
Rel. date postponed	
252 Prosperity—Dressler-Moran.....	Rel. date postponed

Paramount Features

(Paramount Building, New York, N. Y.)

3146 The Strange Case of Clara Deane—Gibson..	May 6
3147 Sinners in the Sun—Lombard-Morris.....	May 13
3148 Reserved for Ladies—Leslie Howard.....	May 20
3150 Forgotten Commandments—Raymond (re.)	May 27
No release set for	June 3
3151 Merrily We Go To Hell—Sidney-March (re.)	Jun. 10
3149 Thunder Below—Bankhead-Bickford (re.)	June 17
3155 The Man From Yesterday—Colbert-Brook	
(reset)	June 24
3152 Madame Racketeer (The Sporting Widow)—	
Skipworth-Breeden (reset)	June 30
3153 Make Me a Star (Gates of Hollywood)—	
Erwin-Blondell	July 1
3154 The Million Dollar Legs—Oakie-Fields....	July 8
3157 Lady and Gent (The Challenger)—Bancroft-	
Gibson (reset)	July 15
3156 Devil and the Deep—Bankhead-Cooper.....	July 22
3160 Aren't We All—Gertrude Lawrence	July
3161 Lily Christine—Corinne Griffith	July

Powers Pictures, Inc.

(Formerly B. I. P., America, Inc.)

(723 Seventh Ave., New York, N. Y.)

Why Saps Leave Home	Apr. 15
The Gables Mystery	Apr. 25
Carmen	May 1

RKO Features

(1560 Broadway, New York, N. Y.)

2114 Symphony of Six Million—Dunn-Cortez	
(reset)	Apr. 29
2126 Roadhouse Murder (Other Passport)—	
Linden-Jordan	May 6
2111 State's Attorney—Barrymore	May 13
2124 Is My Face Red?—Ricardo Cortez.....	June 17
2113 Bird of Paradise—Del Rio-McCrea.....	Net yet set
2123 Roar of the Dragon—Richard Dix.....	Not yet set

RKO Pathe

(35 W. 45th Street, New York, N. Y.)

2204 Saddle Buster—Tom Keene.....	Mar. 19
2124 Young Bride—Helen Twelvetrees	Apr. 8
2205 Ghost Valley—Tom Keene	May 13
2113 Westward Passage—Ann Harding	June 10
2103 What Price Hollywood—C. Bennett.....	June 24
2206 Beyond the Rockies—Tom Keene.....	July 8

Tiffany Features with Exhibition Values

(Distributed by Sono Art-World Wide,
Paramount Bldg., New York, N. Y.)

8148A Hotel Continental—(re.)—Feb. 21.....	\$800,000
8223 Texas Gun Fighter—Feb. 21.....	625,000
8824 Whistlin' Dan—Ken Maynard (re.) Mar. 12	\$625,000
8150A Lena Rivers (Luxury Girls)—Mar. 28....	700,000
8188 Strangers of the Evening—May 15.....	700,000
8225 Hell-Fire Austin—Maynard—June 19.....	625,000
8222 The Man Called Back (Gossip)—July 17....	900,000
8226 Dynamite Ranch—Maynard—July 31.....	625,000

United Artists Features

(729 Seventh Ave., New York, N. Y.)

Scarface (The Scar on the Nation)—Muni.....	Mar. 26
The Silver Lining—O'Sullivan-Compson.....	Apr. 16
Congress Dances—Lilian Harvey	Not yet set

Universal Features

(730 Fifth Avenue, New York, N. Y.)

Murray	Mar. 28
A4053 Stowaway (Tricked)—Wray-Waycoff	
(49½ min.)	Apr. 4
A4023 Scandal for Sale (Hot News) (Barbary	
Coast)—Pat O'Brien	Apr. 17
A4071 Destry Rides Again—Tom Mix.....	Apr. 17
A4007 Night World (Eagles)—Ayres-Clark....	May 5
A4072 Rider of Death Valley—Tom Mix.....	May 26
A4004 Radio Patrol (Marriage Interlude).....	June 2
A4029 The Doomed Battalion—Special.....	June 16
A4014 Fast Companions (A Lady of Resource)—	
Brown-O'Sullivan (6,281 ft.).....	June 23
A4021 Tom Brown of Culver (Man Hunt)—Tom	
Brown	July 14
A4002 Back Street—Dunne-Boles	Not yet set

Warner Bros. Features

(321 West 44th St., New York, N. Y.)

380 Beauty and the Boss—Marsh-William	Apr. 9
390 The Crowd Roars—Cagney-Blondell	Apr. 16
369 Man Wanted (Dangerous Brunette)—Francis.	Apr. 23
359 So Big (Desirable)—Barbara Stanwyck.....	Apr. 30
375 The Mouthpiece—Warren William	May 7
368 Street of Women (Exclusive)—Francis (re.)	June 11
364 Winner Take All (Pleasure First)—Cagney	
(reset)	July 16
361 Stranger In Town (Without Consent) (House	
of Seven Sins)—Dvorak-Beery (re.).....	Aug. 6
353 Jewel Robbery (Divorce Detective)—Powell-	
Francis (reset)	Aug. 13
381 Two Against the World (The Dangerous Set)—	
Bennett-Hamilton	Sept. 3
356 Big City Blues—Blondell-Linden-Kibbee....	Scpt. 10

World Wide Features

(Formerly Sono Art-World Wide Features,
1501 Broadway, New York, N. Y.)

8215 Riders of the Desert—Bob Steele.....	Apr. 24
8214 The Man From Hell's Edges—Steele.....	June 5
8091 Bachelor's Folly—Marshall-Best	June 12
8219 Son of Oklahoma—Bob Steele	July 10

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

6 Hollywood Goes Crazy—K. Kat (cart.) (5½m.)	Feb. 13
6 Gall of the North—Buzzell (10½ min.).....	Feb. 17
6 Snapshots (Hollywood topics) (9½ min.)....	Feb. 17
7 Curiosities Series C231 (travel.) (9½ m.)....	Feb. 18
8 Treasure Hunt—Scrappys (cart.) (6½ min.)...Feb. 25	
9 Mad Dog—M. Mouse (cartoon) (7 min.)....	Mar. 5
7 Snapshots (Hollywood topics)	Mar. 12
7 What a Knight—K. Kat (cartoon).....	Mar. 12
7 Laughing with Medbury in Abyssinia—	
(travelogue) (10 min.)	Mar. 21
9 Railroad Wretch—Scrappys (cart.) (7½ min.)	Mar. 23
8 Soldier Old Man—K. Kat (cart.) (6 min.)....	Apr. 2
8 Snapshots (Down Memory Lane) (9½ min.)..	Apr. 2
10 Snapshots (Hollywood topics) (9 min.).....	Apr. 7
8 Curiosities Series C232 (9 min.).....	Apr. 8
9 Birth of Jazz—K. Kat (cart.) (6½ min.).....	Apr. 13
10 Barnyard Olympics—M. Mouse (cart.) (7 m.)	Apr. 18
9 Snapshots (Hollywood Topics) (9 min.).....	Apr. 18
9 Curiosities Series C233 (10 min.).....	Apr. 21
7 Wolf in Cheap Clothing—Buzzell (10 min.)..	Apr. 21
10 Pet Shop—Scrappys (cart.) (6½ min.).....	Apr. 26
8 Laughing with Medbury in Mandalay—(travel-	
ogue) (9½ min.)	May 5
10 Ritzy Hotel—K. Kat (cart.) (6½ min.).....	May 6
10 Curiosities Series C234	May 6
11 Snapshots (Hollywood topics) (10 min.)....	May 14
11 Stepping Stones—Scrappys (cart.) (5½m.)..	May 17
11 Mickey's Review—M. Mouse (cart.) (7 m.)..	May 27
11 Hiccups the Champ—K. Kat (cart.) (6 min.)..	May 28
12 Snapshots (Hollywood topics) (9½ min.)....	May 31
12 Battle of the Barn—Scrappys (cart.) (6 m.)..	May 31
11 Curiosities Series C235 (9½ min.).....	June 7
12 Paperhanger—K. Kat (cartoon).....	June 21

Educational—One Reel

(1501 Broadway, New York, N. Y.)

2912 The Prowlers—Hodge Podge (9 min.)	May 1
2871 Romance—Terry-Toon (6 min.)	May 15
2797 Not Yet Titled—Romantic journey	May 15
2936 Milady's Escapade—Operalogue (10 min.)	May 15
2872 Bluebeard's Brother—T. Toon (6 min.)	May 29
2907 Not Yet Titled—Cannibals of the Deep	May 29
2873 Farmer Al Falfa's Bedtime Story—T. Toon— (6 min.)	June 12
2874 The Mad King—T. Toon (6 min.)	June 26
2908 Not Yet Titled—Cannibals of the Deep	July 3
2913 Fury of the Storm—Hodge Podge	July 3
2875 Cocky Cockroach—T. Toon (6 min.)	July 10
2876 Not Yet Titled—Terry Toon	July 24

Educational—Two Reels

2850 Torchy Raises Auntie—Torchy c. (19 m.)	May 1
2844 Hollywood Lights—Ideal com. (20 min.)	May 8
2821 Divorce a la Mode—Sennett com. (22 m.)	May 22
2806 The Boudoir Butler—Clyde com. (22 m.)	May 29
2851 Torchy's Two Toots—Torchy com. (20 m.)	June 5
2831 Now's The Time—Vanity com. (20 min.)	June 12
2822 The Candid Camera—Sennett com. (19 m.)	June 19
2812 The Spot on the Rug—Sennett Featurette (19 min.) (reset)	June 19
2937 Vendetta—Operalogue (20 min.)	July 3
2813 Hatta Marri—Sennett Featurette (20 min.)	July 10
2823 Alaska Love—Sennett com. (20 min.)	July 17
2805 For the Love of Ludwig—Clyde com. (18 m.)	July 24

Metro-Goldwyn-Mayer—One Reel

F-524 Fire Fire—Flip the Frog (7 min.)	Jan. 23
T-506 London, City of Tradition—Fitzpatrick Traveltalks (9 min.)	Feb. 6
S-548 Dive In—Sport Champ. (10 min.)	Feb. 13
F-525 The Milkman—Flip the Frog (7 min.)	Feb. 20
T-507 Tropical Ceylon—Fitzpatrick tr. (10 m.)	Feb. 27
S-549 Olympic Events—Sport Champ. (10 min.)	Mar. 5
T-508 Colorful Jaipur—Fitzpatrick tr. (9 min.)	Mar. 10
S-550 Athletic Daze—Sport Champ. (10 min.)	Mar. 26
F-526 What a Life—Flip the Frog (7 min.)	Mar. 26
P-565 Trout Fishing—Fisherman's Par. (9 min.)	Apr. 2
T-509 Cradles of Creed—Fitz. travel. (10 m.)	Apr. 9
S-551 Flying Spikes—Sport Champions (9 m.)	Apr. 16
P-566 Color Scales—Fisherman's Paradise	Apr. 23
F-527 Puppy Love—Flip the Frog (6 min.)	Apr. 30
T-510 Come Back to Erin—Fitzpatrick (8 m.)	Apr. 30
S-552 Timber Toppers—Sport Champ. (9 m.)	May 7
F-528 School Days—Flip the Frog (7 min.)	May 14
T-511 Over the Seas to Borneo—Fitz. (9 min.)	May 21
T-512 The World Dances—Fitz. (10 min.)	June 11
F-529 The Bully—Flip the Frog (7 min.)	June 18
T-513 Home Sweet Home the World Over— Fitzpatrick Traveltalks	July 2

Metro-Goldwyn-Mayer—Two Reels

C-438 The Pooch—Our Gang com. (21 min.)	June 11
C-448 Wild Babies—Boy Friend com. (17 min.)	June 18
C-418 County Hospital—Laurel-Hardy (19 m.)	June 25

Paramount—One Reel

P1-12 Paramount Pictorial No. 12	July 29
SC1-18 You Try Somebody Else—Screen song	July 29

Paramount—Two Reels

AA1-28 Harem Scarem—Al. St. John (20 m.)	June 10
AA1-29 The Loud Mouth (19½ min.)	June 17
AA1-30 What Price Air—T. Howard (17½ m.)	June 24
AA1-31 Hawkins and Watkins, Inc. (The Singing Plumber)	July 8
AA1-32 Not Yet Titled	July 22

RKO—One Reel

2709 Joint Wipers—Tom and Jerry (7 min.)	Apr. 23
2710 Pots and Pans—Tom and Jerry (6 min.)	May 14
2711 Tuba Tooter—Tom and Jerry (7 min.)	June 11
2712 Plane Dumb—Tom and Jerry	June 25

RKO—Two Reels

2305 Hurry Call—Chic Sale (16 m.) (reset)	Mar. 12
2306 A Slip at the Switch—C. Sale (18 m.) (re.)	Apr. 16
2605 Mickey's Big Business—M. McGuire (17½ m.)	May 21
2606 Mickey's Golden Rule—M. McGuire	June 4

RKO Pathe—One Reel

11 Shanghai—Vagabond (9½ min.)	May 23
12 Pathe Review (magazine) (11 min.)	June 11
17 Farmerette—Fables (6 min.)	June 11
12 Drums of the Orient—Vagabond	June 18
18 Circus Romance—Fables (7½ min.)	June 25
13 Pathe Review (magazine)	July 9
19 Stone Age Error—Fables	July 9

RKO Pathe—Two Reels

2376 Perfect 36—Trav. Man. com. (17 min.)	June 20
2366 Giggle Water—Averageman (20½ min.)	June 27
2316 The Engineer's Daughter or Iron Minnie's Revenge—Masquers com. (21 min.)	July 4
2325 High Hats and Low Brows—Ruff. (18 m.)	July 11
2386 Niagara Falls—Gay Girl (19½ min.)	July 18

Universal—One Reel

A4419 Victory Plays—Sports Reel (8½ min.)	May 2
A4711 The Winged Horse—Oswald cart. (8 m.)	May 9
A4506 Strange As It Seems No. 19 (9 min.)	May 16
A4712 Catnipped—Oswald cart. (7½ min.)	May 23
A4713 A Wet Knight—Oswald cart. (9 m.) (re.)	June 20
A4714 A Juggle Jumble—Oswald cart. (7½ m.)	July 4
A4607 Strange As It Seems No. 20 (reset)	July 18
A4715 Day Nurse—Oswald cartoon	July 18

Universal—Two Reels

B4321 The Attack on the Mine—Airmail mystery No. 9 (18 min.)	May 23
B4322 The Hawk's Lair—Airmail mystery No. 10— (19 min.)	May 30
A4121 Foiled Again—Thalian com. (19½ min.)	June 1
B4323 The Law Strikes—Airmail m. No. 11— (18½ min.)	June 6
B4324 The Mail Must Go On—Airmail mystery No. 12 (20½ min.)	June 13
A4122 Around the World in Eighteen Minutes— Demonde com. (18½ min.)	June 15
A5601 Blazing the Trail—Heroes of the West No. 1—(20½ min.)	June 20
A5602 Red Peril—Heroes of the West No. 2 (19 min.)	June 27
A4123 (4122) Doctor's Orders—All star comedy (13½ min.) (re.)	June 29
A5603 The Avalanche—Heroes of the West No. 3— (20½ min.)	July 4
A5604 A Shot from the Dark—Heroes of the West No. 4 (20 min.)	July 11
A4124 Hollywood Kids—Thalian com. (19 min.)	July 13
A5605 The Hold Up—Heroes of the West No. 5	July 18
A5606 Captured by the Indians—Heroes No. 6	July 25
A4125 Around the Equator on Roller Skates	July 27

Vitaphone—One Reel

6107 Smash Your Baggage—(Mel. Master)	May 7
5509 Sport Slants No. 9 (10 min.)	May 7
5911 Napoleon's Bust—P. Pot series (10 m.)	May 14
5310 Ripley No. 10—Ripley Querriosities (10m)	May 14
5610 It's Got Me Again—Merrie Melodies (7 m.)	May 14
5711 Dear Old London—Newman travel. (9 m.)	May 28
6113 Four Wheels—No Brakes—The Nagers (10 min.)	June 4
5912 Movie Album No. 2—P. Pot ser. (10 m.)	June 4
5510 Sport Slants No. 10 (9 min.)	June 4
5311 Ripley No. 11—Ripley Queer. (8 min.)	June 11
5611 Moonlight for Two—Merrie Mel. (8 min.)	June 11
5913 Movie Album No. 3—P. Pot (10 min.)	June 25
5712 When in Rome—Newman travel. (9 min.)	June 25
5410 Bosko's Dog Race—Looney Tunes (7 min.)	June 25
5511 Sport Slants No. 11 (9 min.)	July 2
5312 Ripley No. 12—Ripley Queer (8 min.)	July 9
5612 The Queen Was In the Parlor—Merrie Melodies (7 min.)	July 9
5411 Bosko at the Beach—L. Tunes (7 min.)	July 23
5713 Berlin Today—Newman travel. (9 min.)	July 23
5512 Sport Slants No. 12 (9 min.)	July 23

Vitaphone—Two Reels

6208 Murder in the Pullman—S. S. VanDine	Apr. 30
6209 Side Show Mystery—S. S. VanDine (20m)	May 14
6303 A "Mail" Bride—Bway. Brev. (19 min.)	May 28
6312 What An Idea—Bway. Brev. (18 min.)	June 4
6406 In the Family—Big Star comedy	June 18
6210 Campus Mystery—S. S. VanDine	June 18
6304 Stage Struck—Broadway Brevities	July 2
6211 Crane Poison Case—S. S. VanDine	July 16

NEWSWEEKLY NEW YORK RE- LEASE DATES

Universal News

(Sound and Silent)

54 Saturday	July 2
55 Wednesday	July 6
56 Saturday	July 9
57 Wednesday	July 13
58 Saturday	July 16
59 Wednesday	July 20
60 Saturday	July 23
61 Wednesday	July 27
62 Saturday	July 30
63 Wednesday	Aug. 3
64 Saturday	Aug. 6
65 Wednesday	Aug. 10
66 Saturday	Aug. 13
52 Saturday	June 25
53 Wednesday	June 29

Pathe News

(Sound)

96 Wednesday	June 29
97 Saturday	July 2
98 Wednesday	July 6
99 Saturday	July 9
100 Wednesday	July 13
101 Saturday	July 16
102 Wednesday	July 20
103 Saturday	July 23
104 Wednesday	July 27
1 Saturday	July 30
2 Wednesday	Aug. 3
3 Saturday	Aug. 6
4 Wednesday	Aug. 10
5 Saturday	Aug. 13

Fox Movietone

(Sound)

82 Saturday	July 2
83 Wednesday	July 6
84 Saturday	July 9
85 Wednesday	July 13
86 Saturday	July 16
87 Wednesday	July 20
88 Saturday	July 23
89 Wednesday	July 27
90 Saturday	July 30
91 Wednesday	Aug. 3
92 Saturday	Aug. 6
93 Wednesday	Aug. 10
94 Saturday	Aug. 13

Paramount News

(Sound)

97 Saturday	July 2
98 Wednesday	July 6
99 Saturday	July 9
100 Wednesday	July 13
101 Saturday	July 16
102 Wednesday	July 20
103 Saturday	July 23
104 Wednesday	July 27
1 Saturday	July 30
2 Wednesday	Aug. 3
3 Saturday	Aug. 6
4 Wednesday	Aug. 10
5 Saturday	Aug. 13

Metrotone News

(Sound)

280 Saturday	July 2
281 Wednesday	July 6
282 Saturday	July 9
283 Wednesday	July 13
284 Saturday	July 16
285 Wednesday	July 20
286 Saturday	July 23
287 Wednesday	July 27
288 Saturday	July 30
289 Wednesday	Aug. 3
290 Saturday	Aug. 6
291 Wednesday	Aug. 10
292 Saturday	Aug. 13

RKO EDITORIAL

The following books, plays, or magazine stories are forecast in this issue:

- "Life Begins Tomorrow": Rotten.
- "The Sun Also Rises": Putrid.
- "Moon and Sixpence": Putrid.
- "Cross Roads": Putrid.
- "Thirteen Women": Horrible.
- "The Most Dangerous Game": Terrible.
- "Loyalties": Poor.
- "Phantom Fame": Poor.
- "Three Came Unarmed": Poor.
- "Sweepings": Sexy and sordid; mediocre.
- "Mysteries of the French Police": Fair.
- "Bill of Divorcement": Fair.
- "Animal Kingdom": Fairly good.

"Kong": Excellent. (It will be, no doubt, roadshowed, in which case, those who sign a contract will not get it, in accordance with the roadshow clause.)

"Bring 'Em Back Alive," a thrilling animal picture; reviewed in HARRISON'S REPORTS. Too strong for women.

In addition to these reviews, I have ready also "The Penguin Pool Mystery," which should make a first-rate program murder-mystery comedy-melodrama, and "The Faithful Are Forgotten," a poor sex story; these will be printed in the issue for the "left-over" pictures.

"The Special Investigator" was announced as being the novel "Haunch, Paunch and Jowl," by Sam Ornitz. But Mr. Kahane told me that the book has been dropped and an original story has been substituted. The book deals with an East Side Jewish boy, who, through robbery, petty racketeering, blackmail and coercion, reached to the position of Supreme Court Justice in New York City. If it has been dropped, RKO has shown wisdom.

The other pictures will be either founded on original stories or the scripts are not available.

This issue was printed the week of July 2.

"KONG"

(Announced by RKO)

Fantastic melodrama, with a giant ape in the cast. Original story. Stars: Fay Wray and Bruce Cabot.

The Story in Brief

Denham, famous producer of wild animal pictures, lands on an uncharted island in the Southern Pacific Ocean for the purpose of filming the Beast God, which he had heard so much about. He establishes contact with the native chief for help. The chief pities him for his lack of good sense in undertaking such a dangerous task.

With the cameras and every other thing needed, and with a large number of gas bombs as a protection, aboard the boats, they set out in search of the Beast God. While on their way, the head of a huge Dinosaur emerges from the water thirty feet high and they are thrown into a panic. One boat capsizes and the mamal grabs the other with his teeth and spills the contents into the water. He kills most of the crew.

Denham, Driscoll, the girl who was to take part in the film, and some of the crew that survived continue in their quest. The woods are full of strange noises. Suddenly there is a terrific noise and the head of a monster ape protrudes from between the branches of trees that had been parted by the ape. He is about twenty feet tall. He first stares at the party; then he attacks. He tosses men right and left, biting some of them in halves. The terrified girl hides under the tent but the ape seizes her; he is about to tear her to pieces when he suddenly pauses and regards her with a strange feeling. He had seen such a female for the first time and, picking her up, carries her into the jungle.

Driscoll, who is in love with her, follows into the jungle with Denham and some of the others. They manage to divert the ape's attention and succeed in saving the girl by jumping into the water with her, reaching the ship. By this time, the remaining of the party was making ready to go to their aid. They brought gas bombs ashore.

A council of war decides that the animal will soon appear in an effort to lay his hands on the woman again. And

their calculations are not wrong; he soon shows up. A few gas bombs, however, make the animal dizzy and they bind him and take him aboard.

In New York, they hire the Madison Square Garden, where they exhibit the monster at an admission price. During one of the performances the monster suddenly spies the girl and, jerking the iron bars of his cage with his might, breaks them. The terrified girl and Driscoll take refuge in their hotel nearby. The ape unable to enter through the revolving door of the hotel, scales the wall and, after much searching, finds the room where the girl is. He seizes her and takes refuge up on the roof, defying everybody.

Soon there is a fleet of government aeroplanes looking for a chance to shoot at the monster. They find their opportunity and the monster, mortally wounded, falls to the pavement below, dead. Driscoll takes the terrified girl down.

Comment

There is good material in this melodrama, the kind that will send thrill after thrill through the body of the spectator. There are interesting doings both in New York and in the jungle. The sight of the prehistoric monster sticking his slim long neck, with a head at the end, about thirty feet from the water, and seizing the boat and tossing it in the air with his teeth will, if well filmed, send chills through one's spine. The chase through the jungle can be made very exciting—just as exciting as the chase on the roofs of the buildings in New York.

The Editor's Opinion

First National made a similar picture once, "The Lost World," with marvelous box-office results. The material in "Kong" is much more thrilling and, if properly handled, there is no reason why "Kong" should not turn out to be one of the biggest successes of the season.

"A BILL OF DIVORCEMENT"

(Announced by RKO)

Domestic drama. Stage play by Clemence Dane. Locale: England. Star: Irene Dunne.

The Story in Brief

(NOTE: The play was written when a bill was under discussion in England to correct abuses that grew out of hasty war marriages.)

During the war-time hysteria, Margaret married Hilary although she did not love him. Afterwards Hilary was confined to the hospital for the incurably insane, his condition having been brought about by a shell-shock.

After fifteen years of married life, Margaret takes advantage of the new divorce law and divorces Hilary, planning to marry Gray Meredith in a week. Sydney, Margaret's seventeen year old daughter, is in love with Kit, the rector's son. Kit tells Sydney that his father refuses to perform the marriage ceremony tying her mother with Gray because her divorced husband is still alive.

Hilary escapes from the sanitarium and calls on Margaret. She has it out with him and informs him that she had divorced him. Hilary is frantic.

The rector calls on Margaret to persuade her to have the divorce annulled and to remarry Hilary. Hilary pleads with her and begs her to pity him. Broken in spirit Margaret consents. In the meantime Sydney, having learned that there is an insanity strain in the family, sends Kit away. She then induces her mother to marry Gray and not to sacrifice her life, promising to look after her father.

Facts

The play was produced at the Geo. M. Cohan Theatre October 10, 1921. It languished for two weeks, evidently because people thought it was an unpleasant war play; but when the announcement that it would be withdrawn was made there was a sudden demand for seats. Another management took hold of it and moved it to the Times Square Theatre, where it played for several successful months.

The Editor's Opinion

As the material stands it can hardly make an entertaining picture. Insane people in entertainment are not pleasant sights. The only chance for this material lies in recasting, making the daughter the outstanding figure; she is the most sympathetic character.

"THREE CAME UNARMED"

(Announced by RKO)

Drama (mostly sex). Novel by E. Arnot Robertson. Locale: An island off the coast of Borneo and England. Stars: Eric Linden and Arline Judge.

The Story in Brief

John Druce, a young wastrel, is overcome with religion and is ordained a minister. He went to Kapal Pechah, as a missionary, just to prove the strength of his character. But he soon succumbs to the climate and drinks himself to death with native liquor. This is hastened by the death of his wife.

His three children, Herel, Allen and Nonie, supplied with a letter to their aunt written by their father before he died, set out for England. Since they have no money to pay for their fare, they manage to work their way there.

Ena Evered, their aunt, a widow, is shocked when three young folk, dark as Malays and wild as nature, but handsome, introduce themselves; but since she had been living on her dead brother's inheritance, which by right belonged to her nephews and her niece, she makes the best of things.

The children do not mix in the society doings of their aunt and of her daughter; they do not hesitate to say that they do not like them.

As time goes on the three children, with unpolluted minds, become thoroughly climatized. Allan seduces his cousin Dawn, who has a miscarriage, and Nonie is kept by a doctor. And as a fitting background, Ena's maid is seduced by some country fellow.

Herel accepts an offer from his uncle James to work in his paper mill at Paley. He is so intelligent and industrious that he is made a foreman. Being a young man with progressive ideas, he installs machinery and gradually discharges many employees. The employees riot and set the house where he had taken refuge afire. He is compelled to jump and as he does so he falls into the rioters' arms and is beaten to death.

Allan had been sent to prison for three months for changing labels aboard a ship turning ordinary sea stores into grade "A"; he did not know what he was doing but his employer disclaimed responsibility. Nonie has her last rendezvous with the doctor. Colin, Ena's son and a cousin to Nonie, is madly in love with her and offers to marry her; but she wants time to forget her past and her brother's death. She takes the road to Philadelphia to take charge of a hospital.

Comment

The material lacks unity of action. The central characters shift. First it is John Druce; then, Herel, Allan and Nonie Druce. One hates to see three innocent children become civilized and at the same time lose their characters. No one can be in sympathy with any of them after they learned the ways of the white men. There are too many seductions in the picture—more than patient fathers and mothers will tolerate.

The Editor's Opinion

There seems to be no chance of making even a moderately entertaining picture out of it. The material is too filthy, and the characters lack sympathy.

"THE MOON AND SIXPENCE"

(Announced by RKO)

Drama. Novel, by Somerset Maugham. Locale: London, Paris, Tahiti. Star: John Barrymore.

The Story in Brief

Charles Strickland draws all his money from his bank and, deserting his wife and children, leaving them destitute, goes to Paris to study art.

In Paris he makes one friend—a Dutch arist. On Christmas Eve, the Dutchman calls on Strickland to invite him to his home for Christmas dinner and finds him down with fever. He takes him home and calls for a doctor.

Strickland is soon well again and in gratitude he steals his friend's wife. He keeps her two years and then, tiring of her, sends her away. She takes poison and dies.

Strickland goes to Marsilles where he embarks on a steamer as a common sailor and in time reaches Tahiti. In Papiete, he lives with a young native. In the several years, she gives birth to several children. Eventually he contracts tuberculosis and dies. His wife sets fire to their cottage and burns all his paintings along with the cottage. After his death, Strickland is acclaimed a master.

Comment

As a book, "Moon and Sixpence" is considered a work of literary merit; but it is altogether unsuitable for a picture, for the hero is without character and so remains up to the end. He is ungrateful in that he steals the wife of

the only man who had befriended him. The fact that she poisons herself makes him a still more unpleasant character. His contracting leprosy, dying from that disease, is repulsive.

The Editor's Opinion

There seems little possibility of making an acceptable picture out of this material. It is hopeless.

"ANIMAL KINGDOM"

(Announced by RKO)

Sex drama. Play, by Philip Barry. Star: Leslie Howard.

The Story in Brief

Tom Collier, a book publisher, and Daisy Sage, an artist of noble character, had been living together as lovers. They are ideally suited to each other.

During Daisy's absence to Europe Tom meets Cecelia Henry, an attractive girl, and falls in love with her. He explains his situation with Daisy and she forgives him.

When Daisy returns Tom tells her she is going to marry Cecelia. Daisy is broken up but she wishes him good luck.

Tom, with Daisy's healthful influence out of his life, begins to deteriorate. Daisy hears of this and she calls on him with some friends. Once in the house, she realizes that it was Cecelia that had brought about Tom's condition. It dawns on Tom that Cecelia is a selfish woman, and that all she wanted out of him had been physical comfort, using her sex attractiveness to gain her end. Tom leaves Cecelia and goes back to Daisy.

Facts

The play opened at the Broadhurst January 12, 1932, with Leslie Howard, Lora Baxter (wife) and Frances Fuller (friend). It lasted about four months. The critics praised it.

Comment

The value of the play lies in skillful plot construction, clever dialogue, and good acting. There is some comedy relief contributed by the butler.

The Editor's Opinion

Though there is considerable sympathy for Daisy and for Tom, who seem to be suited to each other, the characters violate the prevailing moral standards and it will require delicate handling and the right kind of players to put it over. The producers must be careful lest they glorify living of men and women together without the marriage ties. The material is not extraordinary for a talking picture. It is not suitable for the family circle.

"CROSS ROADS"

(Announced by RKO)

Sex drama. Stage play by Martin Flavin. Locale: a college and the college town. Stars: Eric Linden and Arlene Judge.

The Story in Brief

Patricia, 20, and Michael, 21, students at the same college, are in love. Michael is willing to drop his study of medicine if Patricia will only marry him, but Patricia warns him that he will regret it in after life.

Duke, another student, had been trying to date Patricia but she has nothing to do with him. But Tony, Patricia's sorority sister, accepts Duke.

Duke boasts to Michael about his ability to captivate women and gives him tips. Michael eagerly seeks more information and Duke tells him where he can get rooms.

Michael picks up Dora, a young and pretty waitress, and works on her the lessons Duke had given him; they work. But this leads him into trouble, for he had been arrested and the father of the girl was trying to blackmail him. And he fears that all is lost between Patricia and him.

In order to make Michael feel at ease, Patricia determines to be seduced. But the man she picked up to go out with (Duke) is killed in an automobile accident. Patricia explains everything to Michael and each forgives the other.

Facts

"Cross Roads" was produced at the Morosco Theatre, New York City, November 11, 1929; but it failed to get popular support, playing only 28 performances.

Comment

From a picture point of view, there is nothing to recommend the material, except its sexiness. None of the characters wins the spectator's friendship and good will, and there is nothing unusual in the ramifications of the plot.

The Editor's Opinion

The producers dare not put this material on the screen as it is. They have to purify it. But even then not much can be expected out of such material.

"SWEEPINGS"

(Announced by RKO)

Drama. Novel by Lester Cohen. Star: Lionel Barrymore.

The Story in Brief

Daniel Pardway and his brother Thane, 12 and 11 years old respectively, had run away from home and become sailors. The discipline imposed on them by a friendly Scotch Captain had moulded their characters.

Years later Daniel starts a store in New York and Thane becomes a broker in Chicago. Daniel moves to Chicago and starts a bazaar and in time he becomes wealthy.

He marries but the four children his wife gave him turned out worthless; not one of the boys had intelligence enough to step into Daniel's shoes. Gene, the eldest son, although married, thinks he had fallen in love with a woman he had been visiting in a brothel. When at the suggestion of his father Gene breaks with the woman, she tries to murder him. Freddy, the youngest son, upon his return from college, meets Mamie Donahue. He ruins her. Phoebe had married Sam Lawton, a morphine addict.

In despair, Daniel turns to Abe Ullman, his store manager. He decides to turn the store over to him.

Daniel has heart trouble and is advised by his doctors to send for his children. When they reach his bedside, he reproaches them and calls them scum—sweepings. He dies.

Mamie Donahue, after her experience with Freddie, studied hard to fit herself for business. She becomes secretary to Abe Ullman, who eventually marries her, after receiving a guarantee from her that they will have a child. The child is born, but has Chinese eyes.

Mamie takes up settlement work. While at the mission one night, she sees a man lying on the floor. She recognizes Freddie in him. He dies before she had reached his side. She is disconsolate, for she thinks she had been the cause of his ruin—his father had thrown him out of his house after the incident with her. Mamie had always loved Freddie and despised Abe.

Comment

The book is extremely sexy and sordid. The aspirations of Dan Pardway are not the kind that would inspire one—he wants business success, neglecting the finer things in life. The material is commonplace.

The Editor's Opinion

There is enough material in this book for five pictures, but not enough for one good picture. It is a case in which a father struggles through his life to give his children, whom he worships, everything in life—education, luxury, name, and in which the children turn out worthless. The father does not awaken much sympathy either, for all he cares for is business success.

"LIFE BEGINS TOMORROW"

(Announced by RKO)

Sex drama with a cold-blooded murder. Novel, by Guido da Verona. Locale: small town in Italy.

The Story in Brief

Giorgio, an Italian millionaire, marries Novella, poor but beautiful. She is happy except for one thing—he cannot arouse her to her full sexual capacity.

Giorgio contracts tuberculosis and places himself in the hands of Andrea, the most famous specialist. In a short time, Andrea and Novella become infatuated with each other and start an affair. Once they commit an indiscretion beneath the trees in the garden, and Novella's idiotic brother sees them.

Andrea injects into Giorgio's arm a slow-death poison so as to get him out of the way. Giorgio learns of their affair and calls on Andrea to give him an injection of some deadly poison because he wants to make his wife happy. Even though Andrea did not have to do it (he had already done it), he obliges Giorgio; he injects a deadly poison into his arm and he dies at once.

There is scandal because of talk on the part of Novella's idiot brother and the editor of the local paper, having heard something about it, puts a reporter on the trail; he obtains the facts and prints them. This incenses the University students where the doctor lectured and one of them assassinate the editor.

Giorgio's body is exhumed but the coroner's jury conveniently finds no traces of poison and acquits the doctor.

The doctor, unable to keep the murder to himself, tells about it to Novella; he wants her to share the guilt. But what is one murder between lovers? They will marry and start life anew.

The Editor's Opinion

Comment is hardly necessary on this material. It is so vile that it is hard for a decent exhibitor to show a picture that may be founded on it.

"LOYALTIES"

(Announced by RKO)

Drama. Stage play by John Galsworthy. Locale: England.

The Story in Brief

Ferdinand DeLevis, a young wealthy Jew, misses one thousand dollars under his pillow in his room at Lord and Lady Windsor's, where he was one of the guests. He suspects Captain Ronald Dancy, from whom he had bought a horse at a low price, which later he had sold at a big price, and demands that the police be called.

Dreading a scandal, Lord Windsor vainly attempts to persuade DeLevis to change his mind.

The police sergeant arrives but, finding no clue, leaves. The guests threaten to ostracize DeLevis unless he drops the affair. By promising him a membership in the club to which he had made an application, he drops the matter until he gets further proof.

DeLevis is enraged when he is blackballed and since his silence had been gained by a promise of membership he now feels free to talk.

Mabel, Captain Dancy's wife, is heart-broken when rumors of the affair reach her and insists that he sue DeLevis for defamation of character. He is thus forced to employ the firm of Twisden & Graviter.

Before the trial comes, Twisden receives information leading him to believe that Captain Dancy was guilty of the theft and withdraws from the case. DeLevis informs Dancy that there was a warrant out for his arrest but that he had nothing to do with it. Captain Dancy returns home and when the police arrive to arrest him he kills himself.

Facts

"Loyalties" was produced at the Gaiety Theatre, September 27, 1922, and for many weeks thereafter it was one of the much discussed hits of the year. After playing for 221 performances it was moved to Chicago, where it had four unhappy weeks.

Comment

Despite its success on the stage, the material of this play is not suitable for a good talking picture, for hardly one of the characters is sympathetic. DeLevis, although justified in his attitude, cannot be forgiven, for he, being rich, could well afford to lose the money rather than embarrass his host. Dancy is, of course, a villain.

The Editor's Opinion

There seems no chance of making a good picture out of this material. The picture belongs to the quota, and it will be produced, like "The Bracelet," in England.

"THE SUN ALSO RISES"

(Announced by RKO)

Sex drama. Novel, by Ernest Hemingway. Locale: France and Spain. Star: Constance Bennett.

The Story in Brief

Jake Barnes, an American living in Paris, had lost his manhood as a result of a bullet wound received by him at the front. He loves Lady Brett Ashley and is loved by her, but it cannot be.

Lady Brett Ashley has intimate relations with almost every man she becomes acquainted with.

Jake is unhappy and he and Brett spend their time together and with other friends drinking; they try to drown their sorrows in this manner.

All go on a trip to Pablona, Spain, where they attend a bullfight, which is part of the attraction in a six-day fiesta. There Brett meets the young bullfighter and becomes infatuated with him. She takes him to Madrid.

Jake and his friends leave. He goes to San Sebastian. But no sooner does he register at the hotel than he receives a telegram from Brett in Madrid urging him to go to her. He leaves at once and when he reaches her she tells him that she had sent the bullfighter away; she did not want to spoil so innocent a young man. They have luncheon, a few drinks, and decide to drive around Madrid to see the town.

Comment

"The Sun Also Rises" is not a novel in the regular meaning of the word; it is a record of the doings of certain characters. The value of the book lies in the author's peculiarity of style—in his method of recording events and making his characters live. His characters are wreckages of the world war, just like those in "The Last Flight," the First National picture that starred Richard Barthelmess.

The Editor's Opinion

There seems absolutely no hope of making an acceptable picture out of this material.

"PHANTOM FAME"

(Announced by RKO)

Remarks

This book is not a novel; it is a biography, the biography of the late Harry Reichenbach, publicity agent extraordinary of the moving picture industry. It was written by Mr. Reichenbach himself with the collaboration of David Freedman. It starts with Mr. Reichenbach's boyhood days, recounting his struggle for existence—his work in the circus, with magicians and with other fake enterprises, his tramping from town to town in search of work and of fortune, his riding the rods—leading down to the days when he startled the motion picture industry with his ability to break into the front pages of newspapers with his fake stories, which were designed to publicize the pictures he was handling.

Some of the pictures he put over in this manner are Universal's "The Virgin of Stamboul," "Tarzan of the Apes," "Potash and Perlmutter," "Eyes of Youth," "The Showboat," "Foolish Wives," "The Alaskan."

Some of the stars for whom he had acted as a press-agent were Rudolph Valentino, Clara Kimball Young, and Gloria Swanson.

The most interesting part of the book from a reader's point of view is the chapters that deal with him as a publicity agent for the Allies during the war, having worked in that capacity in Italy, France, and, during the last days of the war, in England, under the late Lord Northcliffe, owner of a chain of newspapers.

His death from cancer is described in the last chapter by Mr. Friedman.

Comment

Biographical sketches have so far not made good pictures. Years ago Paramount made a picture depicting President Roosevelt's campaign in Cuba as the commander of the Rough-Riders, but it failed at the box office even though it was an excellent picture. Even "Lincoln" failed comparatively speaking; it was saved partly only because the martyred president is revered by the American people. Harry Reichenbach, though a brilliant man, is little known outside the motion picture industry and the material is not such as to make an interesting picture.

Comment

It is my belief that a picture based on this book is destined to fail.

"THIRTEEN WOMEN"

(Announced by RKO)

Sex drama, with poison-pen doings. Novel, by Tiffany Thayer. Locale: Java, Port Said (Egypt), India, and the United States. Stars: Irene Dunne, Jill Esmond, Gregory Ratoff, Ricardo Cortez. Director: George Archainbaud.

The Story in Brief

Ursula Georgi was born in a squalid hut on the Coast of Java out of an illegitimate union between her Javanese mother and a white sailor.

At ten she is raped by a colored sailor. At thirteen she sneaks aboard a steamer bound for Port Said. More sailors in her life—a whole crew of them. In Port Said she becomes a waterfront prostitute.

Although she is of dusky skin, and her hair is pitch black, she is handsome and has a good figure. And she had ambitions, to further which she went to India, where she studied several Hindu dialects, and where she took up mysticism, because she knew that the Anglo-Saxons "fall" for it and therefore she had better chances of making money.

At sixteen she lands in New York, where she, for expediency, becomes a Catholic. Later she is taken on by a New Jersey Methodist deacon. He sends her to a finishing school.

Her life at school is not so happy because she is snubbed by the other students, even by the one who, like herself, had been kept by a rich man. She so resents it that she vows to revenge on them all when she graduates.

Years later the girls are all settled down, some of them marrying and some following professions. She attaches herself to a writer who wrote articles on astrology, occultism and kindred subjects. It is then that she conceives her revengeful diabolical plan. By means of a modified method of the pcn-poison she writes to them and predicts sad endings for them all. To one she says she will again become a kleptomaniac; to another that she would be sent to an insane asylum, where she would recover her sanity, to die; to still another that she would commit suicide; to one that she would murder her sister; to another, a beautiful woman, that she would die of a dreaded disease; to still another that she would murder her husband; and to still another,

that her child would die of a mysterious malady when he became five years old.

These predictions put the victims in such a frame of mind that the predicted fate comes true to them all except to the one with the child; the suspicions of the police having become aroused, they telephone to the mother in time to have her take a loaded ball out of the child's hands.

A country-wide search is made. Ursula is about to be caught when she is killed by a railroad train.

The Editor's Opinion

The acts of Ursula are so cruel, so inhuman, that even if one were inclined to overlook the sordidness of her early existence, the material cannot make an acceptable picture. It is too horrible.

"MYSTERIES OF FRENCH POLICE" "SECRETS OF THE SURETE"

(Announced by RKO)

Detective melodrama. Magazine serial, by H. Ashton-Wolfe. Locale: France.

Remarks

This story appeared in the American Weekly, in 12 chapters, the first appearing in the October 4, and the last in the December 20, 1931, issues. All the chapters deal with murders, some of them gruesome, and with their solution by Dr. Alphonse Bertillion, probably the greatest scientific detective that has ever lived. Dr. Bertillion, of the Paris Surete, the French detective body, which corresponds to Scotland Yard, is the inventor of the fingerprint system and of other devices for solving crime mysteries and of apprehending the perpetrators of those crimes.

Comment

There is not much original material for a talking picture; nothing contained in the twelve chapters has escaped the eye of the American producer. The outcome of the RKO efforts will, therefore, depend on creative ability, the ability of the writer who will handle the story material. "Arsene Lupin," produced by MGM, did not enrich the box offices of the picture theatres very much, even though a first-rate star appeared in the picture—John Barrymore. Can we expect that the RKO scenario department will do better than MGM?

As said, some of the murders are gruesome. Just to give you an idea how gruesome they are, let me inform you that, in one of the chapters, a mad sculptor, after murdering a beautiful woman, dipped the body into a bitumen varnish; he then coated it with a mixture of silicate and gypsum. The surface became hard and as smooth as marble. Bertillion pricked the human statue and blood issued from it.

The Editor's Opinion

It will be up to each one of you to determine how much such material is worth to you.

"THE MOST DANGEROUS GAME"

(Announced by RKO)

Horror melodrama. Novel, by Richard Connell. Locale: A small island in the Caribbean Sea. Stars: Robert Armstrong, Joel McCrea, Leslie Banks, Fay Wray.

The Story in Brief

While cruising in the Caribbean as a guest of Whitney in his yacht, Saenger Rainsford, a world famous hunter of wild animals, accidentally falls overboard. He swims ashore and, while looking for a human habitation, comes upon a brightly lighted castle. He meets the owner, General Zaroff, a Russian, who, recognizing Rainsford from his book about hunting leopards in Tibet, welcomes him.

Soon the General tells him that he, having lost the feeling of all thrill by shooting wild game, had decided to get new thrills by shooting human beings, his victims being sailors of ships he had wrecked by a demoniacal contrivance; he put his victims in the cellar, fed them well, and then let them loose bidding them to escape, their failure to do so meaning death, for he would be after them.

Rainsford sickens when he hears this and wants to go away. But the General informs him that he, too, must take his chance like the others. He accepts it, but since he is as good a hunter, the General finds it difficult to shoot Rainsford. In the end, Rainsford shoots and kills the General.

The Editor's Opinion

Comment for this material is hardly needed; it is horrible and it is hardly conceivable that any one can make an acceptable picture out of it. The fact that RKO has announced Fay Wray in the cast leads one to believe that a love story will be interwoven in the plot. But I doubt even then if anything can be accomplished with such material.

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An Interpretation of Some Contract Clauses—No. 2

In last week's issue the meaning of some of the important provisions in the Columbia and Paramount contracts was made clear for the benefit of all exhibitors. In this article, some more contracts are being looked into.

Because of the fact that the Warner Bros. contract is the same as that of First National, the interpretation applies to both contracts.

First National and Warner Bros. Contracts

SCHEDULE: The meaning of the provision on the face of the schedule printed in bold-face type should be made clear to you; it reads:

"By reason of the fact that the film rental hereunder is based in whole or in part upon a percentage of the gross box office receipts and/or the rental Distributor may be entitled to receive from the exhibitors is materially affected by the admission prices charged by the Exhibitor, Exhibitor further agrees that the following minimum admission prices shall be charged for each person for each performance." (There follow blank spaces for the insertion of the prices.)

If the minimum price for the evening performances inserted in the schedule is, say, twenty-five cents and you, finding business bad, decided to charge only twenty cents, First National may, in case the picture shown at a lower admission price were of the percentage classification, demand its share of the receipts on the number of tickets sold, figured at the twenty-five cent rate. Suppose, for example, the First National share is twenty-five per cent and you sold one thousand tickets that night. The money you will take in at the box office will naturally be one hundred and fifty dollars; but the share First National may demand may be, not twenty-five per cent of one hundred and fifty dollars, but of two hundred and fifty—the amount of money you would have taken in had you charged twenty-five cents. In addition to this, First National will have a claim of damages against you because of probable losses it feels it will have sustained from the subsequent-run exhibitor, whose admission price while playing that picture may be thirty cents, or even twenty-five cents.

There is nothing wrong with this clause when regarded as a business agreement; only that you should know the meaning of it before you sign the contract. My advice to you, however, is to refrain from allowing the distributor to designate any other price than the ten cent minimum price specified in all contracts (except the Fox contract, which has fifteen cents as the minimum price.)

SECOND CLAUSE (b): This clause reads as follows:

"In case any photoplays shall not be generally released by the Distributor for distribution in the United States on or prior to September 15, 1933, such photoplays shall be excepted and excluded from this license, and all claims or causes of action in respect thereof are hereby expressly waived by the Exhibitor."

This is, in my opinion, the most vicious provision in the Warner Bros. and First National contracts, and I believe the most unfair in any contract offered to you for the 1932-33 season. It means that in case either First National or Warner Bros. should make one, two, three, or more outstanding productions during the life of the contract, all that the executives of these two companies can do is hold them back from release until September 15, 1933, and you will have no rights on them whatever. The fact that the roadshow clause (TWENTIETH) appears liberal in that it does not give the right to either of these two companies to "except and exclude" a certain number of pictures for roadshowing for any longer period of time than the time of the roadshowing does not help make matters fairer, for to begin with the roadshow clause is not clear enough—it does not define whether, in view of paragraph (b), in Second Clause, you have any rights to the roadshowed

pictures, if the roadshowing should not end until after the contract year is over. But even if your rights in the pictures so roadshowed remained intact—an interpretation which is, in my opinion, contrary to the facts—nothing can prevent either First National or Warner Bros. from holding back the roadshowing of an outstanding attraction until after September 15, 1933, thus making it impossible for you to claim any rights to it afterwards. They could then include such picture or pictures as samples of the 1933-34 season's contracts, demanding bigger prices for them.

I do not see how any exhibitor could sign such a contract; it is so onesided that it would be much better for you to tell Warner Bros. or First National: "Let me sign a blank contract and I shall be glad to accept any picture you want to give me, and to pay you any price you see fit to charge me." It amounts to the same thing, I believe.

My suggestion to you is to change the date in this clause to read "1935," making "5" out of the "3" with your pen; or at least 1934; it would be some protection against possible abuses.

One other vicious provision the contracts of these two companies contain is the SIXTEENTH CLAUSE, which refers to the acceptance of the application: Once you sign the application it becomes binding on you; but not on the distributor—he retains the right to accept or reject it, just as he wishes. No time limit is set when he shall accept it; he can hold it off for months and months without taking any action whatever, in the meantime letting you sweat blood. It is a vicious provision because you are not sure whether the distributor will or will not approve your application; consequently you cannot buy pictures from another company to fill your needs. You may be so situated that unless you buy your product by a certain date the other programs may be sold. Imagine, then, your predicament if First National or Warner Bros., or both, as the case may be, should reject your application!

My suggestion to you is not to sign any such contract, offered by any distributor (the Fox contract is deficient in the same respect), unless such distributor agrees to insert the following provision in the Schedule:

"It is agreed by the Distributor that unless this application is in the mails, approved, not later than the _____ day of _____, 1932, it is not binding on the Exhibitor. Distributor further agrees that Exhibitor retains the right of cancelling this application before approval by giving written notice to Distributor." As for the number of days you should insert in the blank space of the provision I am suggesting, you should look up any of last year's contract's for your zone for them. But for your convenience, here are the number of days for the different zones: "New York; 7; Albany, Boston, Buffalo, New Haven, Philadelphia; 10; Washington (D.C.), Pittsburgh; 14; Charlotte, Chicago, Cleveland, Des Moines, Detroit, Indianapolis, Jacksonville, Kansas City, Milwaukee, New Orleans, St. Louis; 15; Atlanta, Cincinnati, Denver, Memphis, Minneapolis, Oklahoma City, Omaha, Sioux Falls; 20; Los Angeles, San Francisco; 25; Dallas, Salt Lake City, Seattle, Portland (Ore.); 30.

Unless you insert this or a similar provision you risk your interests greatly.

The Fox Contract

The Schedule contains a clause with blank spaces for inserting the prices that must be charged. This provision is in addition to the provision contained in the Eleventh Clause, which stipulates that the minimum admission charge shall be fifteen cents. I suggest that you refrain from granting the distributor the right to fill in the admission price that you must charge, and to request him that he make the minimum admission price ten cents instead of fifteen. When

(Continued on last page)

"Arm of the Law"*(First Div., July 1; running time, 62 min.)*

A fair program murder melodrama. The first half is rather slow, but after that it picks up some speed and holds the interest fairly well. The spectator is never really in doubt as to who the murderer is, but the manner in which he is finally discovered is logical. There is some comedy caused by blundering detectives who try to solve the murder.

The story revolves around a scheming young woman who is out to get all she can from men. A young man who is in love with her pleads with her to give everything up and marry him but she just keeps him fooled. She is named as correspondent in a divorce action and after the case is finished she lives with the man who had been divorced. Her young suitor is disconsolate. She receives a call from a former suitor who pleads with her to return certain letters. He is now married and happy and does not want any trouble. She refuses and he threatens her. Both he and his wife pay her visits at her apartment that night, at different times. So does her young suitor. The next morning when the hero calls to see her to interview her for his newspaper he finds her dead. He solves the murder by proving that the young suitor had given her poison.

The plot was adapted from a story by Arthur Hoerl. It was directed by Louis King. In the cast are Rex Bell, Marceline Day, Lina Basquette, Dorothy Revier, Bryant Washburn, and others.

Not suitable for children or for Sunday showing.

"Forbidden Company"*(First Div., June 21; running time, 67 min.)*

A good program picture with human interest. Much sympathy is felt for the heroine, a poor girl, who is in love with the hero, a young man from a wealthy family, who object to the affair. The hero's mother, too, arouses sympathy since she understands her son and wants him to marry the girl he loves. There is suspense in the situation where the mother is hurt in an automobile accident and the heroine willingly consents to give a blood transfusion to save her life. There is some pathos in the reconciliation of the hero and the heroine:—

The hero knocks down the heroine with his automobile. He goes to the hospital with her and she shows herself to be a real sport when she refuses to make charges against him. They become fast friends and eventually fall in love with each other. His family disapproves, but his mother sympathizes with him. His father finally succeeds in separating them, and the hero is unhappy. The mother goes to the heroine and begs her to see the hero again. She agrees to see him that night. The mother leaves in her automobile and at the corner she meets with an accident. The heroine rushes to her aid and at the hospital gives a blood transfusion to save her. The hero's father realizes he had been unjust to the heroine and sanctions their marriage.

The plot was adapted from a story by E. T. Lowe. It was directed by Richard Thorpe. In the cast are Sally Blane, John Darrow, John St. Polis, Myrtle Stedman, Josephine Dunn, and others.

Suitable for children and for Sunday showing.

"Aren't We All" with Gertrude Lawrence*(Paramount, July; running time, 68 min.)*

This picture was made in England with an all English cast. It is a fair comedy but much too slow for American audiences; besides, it is typically English in its comedy and manner. At times the comedy borders on silliness; it becomes tiresome. There is some suspense in the closing scenes where the heroine is shown confronted by a man with whom she had flirted while on a vacation away from her husband:—

The heroine and her husband (hero) are on their belated honeymoon. He is called back to town because his father is busy playing around with girls instead of attending to business. He begs her to stay on alone and she agrees. She goes to a resort and registers under an assumed name. A presentable young man meets her and falls in love with her. She permits him to make love to her but the next day runs home without letting him know. She bursts in on a party that her husband's father was giving and finds her husband kissing a pretty young girl. She refuses to forgive him and he is miserably unhappy. The father receives a call from the young man with whom the heroine had had an affair. The man did not know she was married, but after the father hears the story he knows it is the heroine this man is looking for. He invites him to his house. Being a gentleman, the man makes believe that he does not recog-

nize the heroine. But both the father and the hero are aware of it. The man finally leaves and the hero and the heroine are reconciled.

The plot was adapted from the play by Frederick Lonsdale. It was directed by Harry Lachman. In the cast are Hugh Wakefield, Owen Nares, Marie Lohr, and others. The talk is fairly clear. (You don't have to show it.)

Not suitable for children or for Sunday showing.

"Make Me a Star" with Stuart Erwin and Joan Blondell*(Paramount, July 1; running time, 86 min.)*

Good entertainment; the picture is a mixture of comedy and pathos. The hero arouses sympathy because of his simpleness and idealism. The most pathetic situation is the one in which he realizes that he had been tricked and that his honest efforts had been made fun of. Little respect is felt for the heroine who plans the trickery, even though it is for the best since it opens the hero's eyes to the fact that he had been making a fool of himself; but in the end she somewhat redeems herself because of her regrets. The comedy situations are provoked when the hero attempts to do serious acting:—

The hero, a grocery clerk in a small town, has ambitions to be a great movie actor. He takes himself and his art seriously. But the movie companies in Hollywood fail to recognize his "genius." The heroine, an actress in the company in which he tried to get a job, pities him. She gets him a job as an extra but he fails so miserably that he is fired. Knowing that once he leaves the lot he will not be able to return he stays on and sleeps in beds that he finds on the sets. The heroine finds him one day, half starved. She stakes him to a good meal and lends him some money. She goes to a producer friend of hers and sells him the idea of making a burlesque of a western picture with the hero as the leading character. Everybody tells the hero it is a serious picture and he acts in all earnestness. This makes it even funnier. Before the preview of the picture he tells the heroine that he loves her. She tearfully tells him to go to see the picture and if he wants her after that she will be glad to accept him. He is mortified when he sees the picture and finally realizes what had been done to him. He determines that he will go back to his home town, but first goes to see the heroine. He pours his heart out to her and they are united.

The plot was adapted from the play by George S. Kaufman and Marc Connelly. It was directed by William Beaudine. In the cast are Sam Hardy, Zasu Pitts, Ben Turpin, Charles Sellon, and others.

Suitable for children and for Sunday showing.

"The Midnight Lady"*(First Div., July 15; running time, 65 min.)*

A fairly good picture; it holds the spectator's interest because of the sympathy felt for the heroine. Not much respect is felt for the heroine's daughter for whom she was willing to sacrifice her life, since the daughter showed little decency of character. There is much pathos in the situation in which the daughter visits the mother in jail, not knowing it was her own mother she was befriending:—

The heroine is the owner of a speakeasy. She takes under her wing a young boy who had become drunk in her place. He tells her about himself and discloses the fact that he is in love with a young girl who liked to run around and who treated him shabbily. When he tells her the name of the girl, the heroine is shocked for it is her own daughter. Years before she had run away from her husband, because of too much mother-in-law, leaving her two children, a son and daughter. The children were told she was dead. He brings the girl around to see her and they become friends. One night the heroine learns that the girl had gone to the apartment of a notorious man. She rushes there and just as she enters the girl dashes out. In the next room she finds the man murdered. Thinking that her own daughter had done it she takes the blame for it and is sentenced to imprisonment. The girl, fearing lest she become involved, does not testify for her. She tells her sweetheart everything and swears she did not kill the man. She has a theory about the murder and they work it out together and trap the murderer. The heroine is freed and the young man realizes that she is the mother of his fiancée. But because of her desire to remain unknown he does not tell the girl of his discovery.

The plot was adapted from a story by Edward T. Lowe. It was directed by Richard T. Thorpe. In the cast are Sarah Padden, John Darrow, Claudia Dell, Theodore von Eltz, Montagu Love, and others.

Good for adults, but not for children or for Sundays.

"Red Headed Woman" with Jean Harlow and Chester Morris

(MGM, June 25; running time, 78 min.)

This is sex with vengeance; the producer was not satisfied with what sex there was in the book and proceeded to load it with more. It is so hot, in fact, that it will sizzle those who will see it, particularly young men and young women. It will sizzle even Mr. Hays Code of Ethics. The heroine seems to have no shame at all; all she wants is her man and she does not rest until she gets him. She is the chewing-gum type, ignorant but voluptuous, able to turn a saint into a devil. If this picture does not bring about federal regulation, and more state censorship, then the day will come, I believe, when nothing will be kept from the screen, even the most intimate secrets of life:—

The heroine works as a stenographer in the hero's office. She comes from a common family and, determined to better herself, picks on the hero as her victim. Luring him on by her physical charms she makes things so impossible for him that his wife is forced to divorce him. He marries the heroine and for a while he is happy due to her beauty and the physical charm she exerted over him. He permits her to go to New York on a visit and at the insistence of his father he has her trailed by detectives. She had picked her next victim whom she intended to marry after divorcing the hero. But since the man was the hero's friend he puts him wise to the fact that she was carrying on an affair with this man's chauffeur. The heroine, realizing that she had lost her second choice, decides to go back to the hero, but too late; he had in the meantime become reconciled with his first wife. She attempts to kill him but is unsuccessful. She goes to Paris with her chauffeur lover and finds no trouble in attaching herself to wealthy men. The hero renews his first wife.

The plot was adapted from the novel by Katherine Brush. It was directed by Jack Conway. In the cast are Lewis Stone, Una Merkel, Leila Hyams, Henry Stephenson, and others.

"Poison" for children. Not for Sunday showing. (Not a substitution.)

"Mystery Ranch" with George O'Brien

(Fox, June 12; running time, 58 min.)

Except for the scenic background which is excellent, this picture is just an ordinary program Western with an illogical story. There is some suspense throughout because of the danger to the hero in bucking up against the villain, a killer. The closing scene is the most exciting; it is where the hero rescues the heroine from the villain's home, the villain and his men giving chase to them. There is some comedy:—

The hero, a Ranger, is out to get the villain who is known as a killer. He rides towards the villain's home, and sees a young girl (heroine) on horseback, riding wildly away from the house. She is thrown by the horse and he carries her back to the house. The villain thanks him for having rescued his "niece." He is invited to stay the night and he accepts. It dawns on him that the heroine is in danger. He reassures her, telling her not to worry that he will rescue her. He sends word to the Rangers for help. After much planning and several fights he gets the heroine out of the place. The Rangers capture the villain but before they can take him away he jumps off a cliff to his death. The hero and the heroine are united.

The plot was adapted from the story by Stewart Edward White. It was directed by David Howard. In the cast are Cecilia Parker, Charles Middleton, Charles Stevens, Forrester Harvey, and others.

Not unsuitable for children, except that it might not be good for the sensitive ones; and perhaps for Sunday showing.

"American Madness"

(Columbia; rel. date not yet set; 76 min.)

Excellent! It is a thrilling melodrama unfolding in a bank, with employes and employers as the chief characters. The idea is new, and it should prove refreshing, particularly since Harry Cohn, the production impressario of Columbia Pictures, has excluded dirt from it. There is considerable human interest and the spectator is held in tense suspense in many of the situations. The human interest is aroused by the fact that one of the characters shows deep gratitude: he refuses to give the information that would clear him because, by giving such information, he would disgrace the wife of the bank president, to whom he was morally obligated. The suspense is caused in the scenes that show the preparation of the theft and the theft itself. The scenes of the run on the bank have been executed well;

they are exciting. Mr. Huston does excellent work as the bank president, and Pat O'Brien is good as the self-sacrificing young man. There is a charming love affair between Pat O'Brien and Constance Cummings:—

Gavin Gordon, vice-president of the Union Bank, gambles and loses a large sum of money to a notorious gangster. The gangster calls on him at the bank and demands his money. Gordon, unable to pay it, agrees to cooperate with the gangster in the robbing of the bank. So when Pat O'Brien, assistant cashier, sets the clock of the vault for nine o'clock in the morning, Gordon, unobserved, sets it back at midnight. At midnight the burglars enter and when they are apprehended by the watchman they shoot him dead. Gordon, to establish an alibi, had tricked Kay Johnson, the bank president's wife, into his apartment. O'Brien chances to learn that Kay was to go to Gordon's apartment after the theatre and goes there himself, his intention being to save Kay from a mistake. But Kay intended to do no wrong. O'Brien is arrested next morning and since he refuses to say where he was at midnight suspicion for the robbery falls on him. Constance Cummings, however, is able to give the authorities the start of a clue that leads to Gordon's arrest. Huston is at first crushed to think that his wife had been unfaithful to him; but he is soon satisfied that she did not wrong. He insists that O'Brien and Cummings marry at once.

The plot has been founded on an original story by Robert Riskin. Frank Capra has directed it. It has been produced well.

Unless you object to showing a bank robbery to children, or on Sundays, "American Madness" should prove a good attraction at any time.

GOOD NEWS!

Tuesday morning I received the following telegram from Lester Martin, Secretary of Allied Theatre Owners of Iowa and Nebraska, dated July 2nd:

"Judge Munger rendered favorable decision to us today noon Youngclaus suit. Details Tuesday. Regards."

Soon afterward, I received a similar telegram from Mr. Myers, and a letter with a newspaper clipping from Mr. Paul Good, attorney for Mr. Youngclaus.

Though we shall all feel glad to learn the details, I believe that these cannot heighten the joy the exhibitors will feel by the simple knowledge that their cause, as represented in the Youngclaus suit, has been right. Just the same, however, the details will be published in next week's issue.

THE CHICAGO THEOLOGICAL SEMINARY

5757 University Avenue
Chicago, Ill.

June 28, 1932.

My Dear Mr. Harrison:

In the course of your excellent article in HARRISON'S REPORTS of June 18th, you imply that at one time or another I favored censorship of the movies. I have never done so. I have favored Federal regulation instead. My views—if you care for them—are set forth more fully in the article on "The Movies in Politics" in the *Christian Century* of June. 15th. I supported the Old Hudson Bill only after the censorship features in it had been deleted. There is some value, I believe, in such efficient boards as we have in Chicago, for they have protected millions of children from pernicious pictures by making them "for adults only," or by rejecting them. But in general I am firmly convinced that no one can cut the devil out of bad pictures with a pair of scissors. If pictures are to be cleansed and made wholesome it must be done at the source of the production, not at the point of distribution.

This is not to say that any confidence is to be placed in the office of Mr. Hays or in the multitudinous promises of the producers to clean their own house. Apparently the profit-motive is so strong in the industry that it will produce any pictures so long as its makers can make money with it. Until this motive is made subordinate to service and to a sense of social responsibility the industry is on a precarious footing. Its ultimate prosperity is bound up with the advancement and development of the coming generation of American citizens and not with the exploitation of social sewage.

Sincerely yours,

FRED EASTMAN.

(Editor's Note: Because of lack of space I am postponing comment on Mr. Eastman's *Christian Century* article to a future issue. Let me at this time say, however, that unless the producers stop putting all this filth into pictures voluntarily they will be forced to do it, for it is unthinkable that the government will let them continue polluting this nation unpunished.)

Publix is charging ten cents in some of its theatres you cannot take the chance of binding yourself to charge fifteen cents or more.

One of the provisions that have been printed in red ink stipulates that you lose your protection should you show a Fox picture on a double bill.

The second paragraph of the FIRST Clause stipulates that no more than five contracted book or play pictures not released up to August 28, 1933, are excepted and excluded unless you give Fox a notice not later than September 28, 1933, that you want them. In case, however, such pictures shall have not been released up to August 28, 1934, you lose all your rights to them.

As compared with the provision in the First National and Warner Contracts, this is much better.

The fourth Clause, paragraph (d), releases Fox from blame should the exhibitor who played the picture before you fail to ship the print in time for your showing. This is similar to the provision contained in the Columbia contract; therefore, the same comment made in the analysis of the Columbia Contract applies also in this instance. It is an unfair provision and you should not accept it, for you buy the pictures not from the exhibitor but from Fox.

Clause Sixteenth, which relates to the acceptance of the application, is similar to the clause contained in the First National and the Warner Bros. contracts; therefore, the remarks made in the analysis of those contracts applies also in this instance: Once you sign the application, you are bound by it for an indefinite length of time, until such time as some Fox executive sees fit to tell you he has not approved your application. In the meantime, you will sweat blood. Unless you induce the Fox salesman to insert the same superseding provision I suggested in the analysis of the First National and the Warner Bros. contracts, it is my opinion that it is extremely dangerous for you to sign a Fox application. It is an inequitable, unjust and unfair provision.

The roadshow provision (Seventeenth) give Fox the right to roadshow four pictures in all zones except Los Angeles and New York, where it reserves the right to roadshow any number it sees fit. But it grants the right to the exhibitor to reject all pictures so roadshown, unless they have been roadshown in Los Angeles and New York City zones; these he must accept, always. In addition, the exhibitor may cancel also one other picture for each roadshown picture he so rejects.

(To be continued next week)

LORD'S DAY ALLIANCE AGENT SENTENCED

Cornelius D. McNerney, salaryless field agent of the Lord's Day Alliance, the religious organization that enforces Sunday observance by prosecuting law violations, was sentenced by Judge Charles C. Nott, of General Sessions, to prison for a term ranging between two and five years for extortion.

Sometime ago, McNerney went to Louis Phillips, of Paramount, to make a deal with him so that he might leave the theatre unmolested. Phillips sent him to Pettijohn, and Pettijohn, because of the fact that the Hays organization is not interested in theatres directly, sent him to Charles L. O'Reilly president of the Theatre Owners Chamber of Commerce, taking care to inform him of McNerney's coming.

Mr. O'Reilly, seeing an opportunity to put an end to this racket, sent word to McNerney that he was too busy to see him that day, but he set another date for the purpose. In the meantime, he communicated with Police Commissioner Mulrooney, and the Commissioner offered his assistance to get evidence on the extortioner. The Police department fitted the room with dictaphones.

On the day set for the meeting, McNerney appeared and demanded of Mr. O'Reilly one thousand dollars a week to leave theatre owners unmolested if they should happen to open before two o'clock on Sundays.

Pretending that business through the summer will be too bad to enable the members of his organization to stand so heavy a drain, Mr. O'Reilly offered him one hundred dollars a week until fall, at which time improved business might make the payment of a larger fee possible.

The Lord's Day Alliance agent agreed to the suggestion and accepted from Mr. O'Reilly one hundred dollars, in twenty-dollar bills.

The bills were marked and when McNerney was about to leave the Chamber's quarters the police department's operatives, who were in the next room listening to the conversation, arrested him.

At the trial, the prosecutor delivered one of this most scathing denunciations ever heard in a courtroom. "This man," he said, "was in the same class as burglars and robbers, except that they go forth with guns and burglar's tools and they sometimes risk their lives; but this man went out armed only with a prayer book or Bible and intimidated storekeepers and others on a threat of closing their stores and injuring their trade. * * *

Dr. Bowlby, head of the Alliance, testified that McNerney was an authorized agent, that he had been with the organization for years, that he received no salary, and that he kept the collections for his expenses and for compensation for his work. He also stated that he did not know that McNerney had been arrested twice before, on charges of petty larceny (prior to his connection with the Alliance). In 1929 he was given an undeterminate sentence at Sing Sing, but the sentence was suspended.

The motion picture industry, particularly the New York City exhibitors, owe Mr. O'Reilly a great debt of gratitude for having put an end to the career of this extortioner. How much he would have extorted from the exhibitors may be surmised by what he admitted he would have received from the bakers—about \$80,000 a year.

FORECASTER TALK No. 6

In the "Long Shots and Close Ups" columns of the *Kinematograph Weekly*, the outstanding weekly trade journal in Great Britain, the Stroller, editor of the column, who is none other than Mr. S. Rayment, editor of the paper, made the following comment on the value of the *Forecaster*:

"I am glad to see the new series of P. S. Harrison's *Forecaster* appear. While our system of booking does not make advance criticism of the story-material a matter of the same vital importance it is in the States, the work of Pete in examining the foundations upon which the forthcoming outputs are to be built is as comprehensive as it is transparently honest.

"From what I have seen of the first subjects of the analysis, I imagine we shall be given a goodly proportion of the old topics again, and while most of us would welcome a tendency toward the wider range of subjects we enjoyed in the old silent days, it looks as if sex appeal is sure on its throne in Hollywood. I hope subsequent issues will suggest greater variety, but that is hardly the business of Pete Harrison. He tells us what is coming and not what he thinks what ought to come."

Mr. Rayment is right; sex appeal is at present occupying the Hollywood throne. But this throne is crumbling and when it goes down it will bury most companies underneath its debris. Appeal to the flesh has had its day and unless it switches, and directs its appeal to the mind, the fate of the screen will be no different from that of the stage.

It is evident, however, that the producers have not yet learned their lesson. They know that business is bad—that their theatres are not taking in enough money to cover expenses, and that their distribution departments receive much less than what the pictures cost. But instead of diagnosing the cause, they attribute it to lack of sufficient sex appeal in the films. And they proceeded this year to include in doses that would have sizzled people in the old days. Look at "The Red-Headed Woman"; and look at the dirty talk they put into the mouths of the characters in other pictures. And the end is not in sight; nothing but a disintegration of the business will teach them a lesson.

HOW THE IRISH FEEL ABOUT HARRISON'S REPORTS?

Richard Watts, Jr., the motion picture editor of the New York *Tribune*, visited Ireland lately and wrote a series of articles about conditions in general there. In one of his letters, which was printed in the Sunday *Tribune* of June 5, he said the following:

"The cinema magnates in America would save time and money if they sent to Ireland only the works that are approved by Mr. Pete Harrison, the most illustrious upholder of the family standard among the Manhattan critics. All other dramas are certain to be barred here."

Yes, and they could save millions if they took the advice of the *Forecaster* and dropped some of the sordid, hopeless material they announce every season. One of the second-rank executives of one of the film companies told me recently that if his company had taken the *Forecaster* advice last year it would have saved two and one-half million dollars. I am sure that this same company could save twice this amount if its executives should take the *Forecaster* advice this year; most of the material they have selected is hopeless. And I don't mean "maybe!"

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No. 29

An Interpretation of Some Contract Clauses—No. 3

RKO Contract

The third paragraph of the First Clause reads as follows:

"In case any picture or pictures (except pictures which are to be 'roadshown' as herein provided) shall not be 'generally released' by the distributor for distribution in the United States of America during the period beginning September 1, 1932, and ending August 31, 1933, such picture or pictures shall be excepted and excluded from this license; the Distributor may exhibit, or license the exhibition of, the same without notice to the Exhibitor when and where the Distributor desires and all claims and causes or causes of action with respect thereto are hereby expressly waived by the Exhibitor."

Before the viciousness of this clause can be fully explained, it is necessary for us to discuss the meaning of the roadshow clause, which is Twentieth in the series.

According to the roadshow clause, RKO has the right to except and exclude from the contract any two pictures it may roadshow in Los Angeles or in New York City. All it has to do is to notify its customers to that effect eight weeks after the roadshowing has begun. It can except and exclude any two pictures from the contract for roadshowing also in all other zones, provided it notifies its customers fourteen days after the roadshowing has begun. But if any exhibitor failed to receive the written notice the rights of the distributor are in no way impaired thereby; the distributor may still withhold such "excepted and excluded" picture. The only counter-benefit the exhibitor is given for his consent to such "exception and exclusion" of two pictures for roadshowing is his right to reject any two pictures from those contained in the contract.

Since the two pictures the exhibitor will reject will naturally be the worst of the lot, and since the two pictures RKO will "except and exclude" will be the best in the lot, the benefit the exhibitor will derive will naturally be only a small part of the benefit RKO will derive. This is going back to the unfair practices, from which the exhibitors fought for years to escape. It is unjust and unfair, and RKO should change the wording of the clause to put it up to the exhibitor whether he should reject the roadshowed picture or not. The fight for the privilege of rejecting one picture for any picture the distributor roadshowed had been prompted by the fact that in the old days some distributors held a roadshowed picture on the board for so long that they milked the city dry so that when the exhibitors, who agreed to pay a big price for it, received it they invariably broke their backs, for the pictures did not draw and the contract prices were not reduced by the distributors to lighten the burden of the contract holding exhibitors. "The Covered Wagon" is one such picture; the Greater New York exhibitors "starved to death" when they showed it. Excepting and excluding pictures in other than the Los Angeles or New York City zones has no justification whatever except that of greed.

Are we ever to adopt decent sales tactics in this business? Why do the distributors continue to employ such tactics?

Let us now go back to the third paragraph of the First Clause, reproduced in the beginning of this article:

This provision says that you will not receive any picture you have contracted for unless RKO releases it before August 31, 1933. This makes it possible for RKO to hold back any number of good pictures, including such as it may roadshow, releasing them on or after September 1, 1933, and you will have no rights to them whatever.

The RKO film salesmen may assure you that they will not do such a thing as that. Wouldn't they though? A company that will be so unjust as to adopt such a provision, and such a roadshow clause, will, in my opinion, do anything.

Look at their contract form! They have two of them; one with titles and one without titles—nothing else is different.

Neither in the contracts nor in the work sheets are there any descriptions of the product. And the titles have no numbers by which the holder of a contract could identify the pictures he buys. These are junk-dealers' tactics and should not be adopted by a self-respecting company.

Clause Eleven forbids an exhibitor from advertising the pictures on his own screen before the completion of the picture's previous run. As I have said in the interpretation of the contracts of some other distributors, this is an unfair provision. There is some justification in binding the exhibitor not to advertise the pictures before the previous exhibitor had shown them, but it is altogether unfair to bind him not to advertise them on his own screen.

TWENTY-FIRST CLAUSE: This clause states that if two or more stars co-star in a picture, then such picture is not to be counted in any of the star series pictures covered by the agreement; and that if a picture has been sold as a director picture and the director has used a star when no star has been designated in the contract, then that picture is excluded.

At the Atlantic City Convention of Allied States, Mr. Nathan Yamins criticized this clause on the ground that RKO may put any player in the director's picture and, by denominating such player a star, exercise its rights to except and exclude it. In my opinion, RKO cannot except and exclude a director picture so produced unless the star is one of those mentioned in the contract. Bennett, Twelvetrees, Tom Keene, the two Barrymores, Dix, Howard, Harding, and William Boyd are, in my opinion, the only stars that can be so considered, for it is unthinkable that the courts would permit the distributor, in case the matter were taken there, to assert that they were empowered to include stars not covered by the instrument in litigation.

The great injustice, however, is done not by the reservation to exclude pictures produced under this provision but by the fact that the producer delays the production of the star pictures he owes to the exhibitor. Such a delay is a serious matter for the exhibitor, for when the last pictures of that star's series are produced it is summer. And every one knows what playing good pictures in warm weather means. It is an unjust and unfair provision. But the RKO contract is not the only one that contains it.

If I were an exhibitor, before I would sign the RKO contract, I would insert the following superseding provisions:

1. "If any of the pictures covered by this agreement shall not be produced during the life of this contract but shall be produced at any time prior to August 31, 1935, Distributor agrees to deliver such pictures to the Exhibitor and the Exhibitor agrees to play and/or pay for them as if delivered within the life of this agreement."

2. "If any of the pictures covered by this agreement shall be roadshown in any zone in the United States of America including New York City and Los Angeles, Exhibitor may reject such a picture by giving distributor written notice not later than fifteen days after Distributor notifies exhibitor either by letter or telegram or by a notice inserted in two or more national trade journals, or in a regional trade journal published in the exhibitor's zone, that said picture has been withdrawn from roadshowing and has been placed in the regular release list for general circulation (play-dating), subject to the provisions of the play-date availability clause. For every such picture Exhibitor rejects, Exhibitor has the right to reject one other picture from the list covered by this agreement."

The contract itself is unreadable, for aside from the fact that it is printed in six-point type, the lines are nine and one-fourth inches long. According to the science of typography, the lines of six-point type, to be readable, must

(Continued on last page)

"Miss Pinkerton" with Joan Blondell and George Brent

(First National, July 30; running time, 65 min.)

A fairly good murder mystery melodrama with the usual chilling situations and suspicious characters. There is one very bad scene in which a coffin, supposed to contain the body of the murdered man, is shown being carried out of the house. The audience at the theatre where I reviewed this picture expressed their disapproval by booing. The suspense is held to the end because on several occasions the heroine's life is endangered. The audience did not seem to take the story seriously, at times laughing at some of the supposed serious situations:—

The heroine is a nurse. Craving excitement, she accepts a position as nurse to an old woman in whose home her nephew had been murdered. The inspector of police (hero) enlists the heroine's aid to help him find the murderer. During the course of events somebody substitutes poison for the sleeping powder which the heroine gave to the old woman. The woman dies and the doctor who had been treating the case insists that the heroine be held. Eventually the murderer of both the man and the woman is discovered. By this time the hero and heroine had fallen in love with each other.

The plot was adapted from a story by Mary Roberts Rinehart. It was directed by Lloyd Bacon. In the cast are Holmes Herbert, Donald Dilloway, Ruth Hall, Mary Doran, C. Henry Gordon, and others.

Sensitive children may be frightened; otherwise suitable for children and for Sunday showing.

Substitution facts: "Miss Pinkerton" is replacing No. 676, listed on the contract as "As Good As New," from the stage hit by Thompson Buchanan. It is a story and star substitution and you are not compelled to accept it.

"Hollywood Speaks" with Genevieve Tobin and Pat O'Brien

(Columbia, June 25; running time, 69 min.)

Fair! There is some human interest but the story is slow and has little comedy relief. The heroine is not a sympathetic character as she does not display a sense of loyalty or appreciation for people who had helped her. She is spineless. Of course, at the end she redeems herself by sacrificing her career for the sake of the hero. But it does not help much. The picture will not add much to the prestige of Hollywood because of its general atmosphere and the behavior of some of the characters:—

The heroine lives in Hollywood and dreams of being a motion picture star. Despondent, she attempts to take poison in front of a well known theatre but is stopped by the hero who happened to be passing by. He promises to make her a star by starting a good publicity campaign. After he gets her in she refuses to take his advice and becomes involved with a director who had an evil reputation. The director's wife kills herself. A blackmailer had in his possession a letter written by the dead woman in which the heroine's name was mentioned. Frightened, she appeals to the hero to get it. He goes with her to the blackmailer's home and during a fight the blackmailer falls from the window to his death. The heroine confesses all to the police in order to save the hero. The scandal means the end of her career but she is happy in her love for the hero who proposes marriage to her.

The plot was adapted from a story by Jo Swerling and Norman Krasna. It was directed by Eddie Buzzell. In the cast are Leni Stengel, Rita La Roy, Ralf Harolde, Lucien Prival, and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

"Freaks"

(MGM, Feb. 20; running time, 61 min.)

This picture was reviewed from the press-sheet in the issue of February 27, on page 35. There was also an editorial comment about it in the issue of April 9, on page 60. From what some exhibitors wrote me about the picture, the press-sheet review and the editorial were so accurate in the appraisal that no review of the picture itself was necessary. But since the picture came to town this week I went to see it out of curiosity.

Not even the most morbidly inclined could possibly find this picture to their liking. Saying that it is horrible is putting it mildly; it is revolting to the extent of turning one's stomach, and only an iron constitution could withstand its effects. To begin with, the story itself is demoralizing and ugly; it deals with a sensual normal woman who

marries a midget, and then attempts to poison him so as to get his fortune. And then the poor creatures that are displayed; one feels such extreme pity for them that ever if there were something to the story it could not possibly entertain any one, because of the revulsion one feels in watching them. Any one who considers this entertainment should be placed in the pathological ward in some hospital.

The plot was adapted from a story by Tod Robbins. It was directed by Tod Browning. In the cast are Wallace Ford, Leila Hyams, Olga Baclanova, Roscoe Ates, and others.

Terrible for children or for Sunday showing.

"Saddle Buster" with Tom Keene

(RKO Pathe, Mar. 19; running time, 57 min.)

A fair western with human interest and some suspense. There is good horseback riding especially during the situations in which a rodeo show takes place for men are shown breaking wild horses and bucking steers. There is some excitement in the closing scene where the hero is shown trying to break a wild horse that had once thrown him, injuring him severely. The hero arouses sympathy because he has a good character, holding no malice against a man who had wronged him once, and even risking his life to help the man when he needed help most:—

The hero, a mountain boy, joins up with a rodeo outfit and because of his ability is considered the best rider in it. This angers the man who had formerly been considered the best rider. The heroine, daughter of the owner of the rodeo show, is in love with the hero, but he is at first attracted by one of the other girls in the show. The hero is dared by the other good rider to break a wild horse that had a reputation for throwing and crippling men. He takes the dare and is thrown. He is hurt and so frightened that he cannot ride again. He learns that the other man had tampered with his saddle. He realizes that it is the heroine he really loves. But he leaves the outfit until he can regain his courage. He comes back after a time in order to have it out with his enemy. He finds that he had himself been thrown by the horse and crippled and that money was needed to cure him. The hero enters the show, riding the same bad horse. He wins the prize money and gives it to the other man. Hero and heroine are united.

The plot was adapted from a story by Cherry Wilson. It was directed by Fred Allen. In the cast are Helen Foster, Mary Quillan, Robert Frazer, and others.

Suitable for children and for Sunday showing.

"Million Dollar Legs" with Jack Oakie

(Paramount, July 8; running time, 61 min.)

An uproarious comedy that has absolutely no sense but many laughs. The story is fantastic, but so many of the situations are hilarious that the interest is held to the end. The story revolves around a mythical kingdom that finds itself impoverished. The king declares his cabinet must find money, but they are interested only in throwing him out. But this they cannot do until they develop more strength for the king can throw all of them.

The hero, a brush salesman, bumps into and falls in love with the king's daughter. He thinks up a clever scheme. All the men in the mythical country are excellent athletes, so he will enter them in the Olympic games. The king's chief assistant can run faster than a train; another man can jump across streams.

But the cabinet is determined that the athletes will not enter, for if they win the country will have money and they will not be able to get rid of the king. So they engage the services of a woman who has the reputation of being the one woman no man can resist. She gets all the men in her power, and they all fight over her, injuring each other. But finally the hero gives them the proper pep talk and they go out and win every event.

The final event is the one the king himself enters into. It is a weight-lifting contest. They get him angry because, when he is angry, he is stronger. He picks up a thousand pound weight and easily tosses it at the hero.

And so the kingdom is saved, the king is saved, and the hero and the heroine are united.

The Olympic games are not done seriously; they are burlesqued.

The plot was adapted from a story by Joseph L. Man-kiewicz. It was directed by Edward Cline. In the cast are W. C. Fields, Lyda Roberti, Hank Mann, George W. Barber, Ben Turpin, Andy Clyde, Susan Fleming, and others.

Suitable for children and for Sunday showing.

"Stranger in Town" with Chic Sale and Ann Dvorak

(Warner Bros., Aug. 6; running time, 66 min.)

Fairly good. The story is simple but has much human interest and some comedy of the rustic type that Chic Sale is known for. Most of the comedy is caused by the manner in which Chic Sale runs his grocery store and the postoffice combined, and his scheme in thwarting the plans of his competitor chain store. The most exciting situation is in the closing scene when Chic Sale, with the help of David Manners, drives a big truckload of groceries to his store, despite the efforts of the villain to stop him. Sale drives the truck, not knowing the first thing about driving, in a wild way breaking through houses and barns and finally arriving at his store. There is a pleasant romance between Ann Dvorak and David Manners:—

Chic Sale is the founder of the town of Boilsville. He runs the grocery store and is postmaster. His enemy is the constable. Ann Dvorak, Sale's granddaughter, returns from school to the town. On the same train with her is David Manners, who had been sent by his firm to establish a chain grocery store in Boilsville at cut rate prices. Ann and David fall in love with each other. They eventually marry and Chic Sale sends her from him for he cannot forgive her for marrying his competitor. Sale establishes a system in his store whereby the farmers give him chickens, eggs and vegetables in return for groceries. The chain store examiner orders the wholesale dealer to withhold the groceries from Sale. When David Manners hears of this he throws up his job and goes to the wholesaler and orders a truckload of things. Sale, who had gone to the wholesaler for the food-stuffs and had been refused, is overjoyed at Manners' scheme. They drive towards the town. The constable, who had found out about the trick, tries to stop the truck but to no avail. Sales gets it to his store and satisfies his customers.

The plot was adapted from a story by Carl Erickson. It was directed by Erle C. Kenton. Others in the cast are Raymond Hatton, Noah Beery, Maude Eburne, and Lyle Talbot.

Suitable for children and for Sunday showing.

Substitution Facts: This picture is replacing No. 361 which is listed on the contract as "House of Seven Sins," by Nicholas Armand. It is a story substitution and you are not obligated to accept it.

"Rebecca of Sunnybrook Farm" with Marion Nixon and Ralph Bellamy

(Fox, July 3; running time, 76½ min.)

A pleasing picture, with considerable mild comedy and light wholesome sentiment. Though the material is old-fashioned, Miss Nixon's acting gives it a certain freshness. The most touching situation is that where Rebecca gives Mr. Simpson a gold ring so that he might put it on the finger of his wife, who at that moment was giving birth to a child, Dr. Ladd attending her; Simpson feels grateful and decides to marry the woman with whom he was living without the ties of a marriage ceremony. The unmarried lives of Mr. and Mrs. Simpson are handled in such a way that no offense is given to persons of refined tastes. The cast was selected with intelligence as each player fits his part:—

Rebecca, the oldest daughter of a widowed mother, with seven mouths to feed, is sent to her great-aunts, spinsters, with the hope that she would get an education and later help the entire family. Rebecca, the sunny-natured, reaches town. She becomes acquainted with Dr. Ladd, who drives her to her new home. On the way, Rebecca picks up a little boy, whose father was about to send him to an institution, because another child was on the way and he was too poor to feed two children. When Rebecca reaches her destination she is heart-broken to find that one of her aunts was a grouchy old woman. She runs away and goes to Dr. Ladd's, but she decides to return, determined to make them like her. She succeeds. But her relations with Dr. Ladd are misinterpreted. This brings her grief. Her aunt contracts a severe cold and is in a critical condition, but she will not accept the medical services of Dr. Ladd. Rebecca, however, by pleading with the doctor, persuades him to attend her. She sneaks him into the patient's room and by proper medical treatment saves her aunt's life. The patient forgives Dr. Ladd and consents to their marrying.

The plot has been founded on the play by Kate Douglas Wiggin and Charlotte Thompson. Alfred Santell directed it.

Unless you are adverse to showing a picture in which a man is shown living with a woman unmarried, the picture is suitable for children and for Sunday showing. The situations have been handled with delicacy.

Substitution Facts: This picture is replacing No. 303 which is listed on the contract as "Salomy Jane," from the story by Paul Armstrong, with Janet Gaynor and Charles Farrell as stars. It is a story and star substitution.

"Two Fisted Law" with Tim McCoy

(Columbia, June 8; running time, 57 min.)

A good western. There is plentiful action, fast horse riding, and it is not demoralizing, for the hero's good acts and intentions stand uppermost in the minds of those who see it.

The story deals with a cowboy who helps the heroine defeat the schemes of the villain to rob her of her ranch, the villain's intention being to force her to marry him. The hero himself had suffered from the villain; he had borrowed money from him and when he was unable to pay it when the note became due, the villain foreclosed. He goes to the mountains prospecting for silver, but since he was unable to find any he hit upon the idea of working the trailings of old gold mines, for he felt that they had been worked inefficiently. His idea proves wise, for he had found much gold in the trailings. He returns in time to pay off the heroine's mortgage and to punish the villain for his villainous acts, which he had proved by evidence to the satisfaction of the sheriff. The heroine is glad to accept his marriage proposal.

The plot has been founded on the story by Wm. C. MacDonald; it was directed by D. Ross Lederman. In the cast are Alice Day, Tully Marshall, Wheeler Oakman, Wallace MacDonald, John Wayne, and others.

Suitable for children and for Sunday showing where Westerns are shown.

ARE YOU UNDER AN OBLIGATION TO RETURN THE FOX POSTERS?

The advertising accessory in the Fox contract reads as follows:

"All advertising accessories used by the exhibitor in connection with the exhibition of said photoplays must be leased from or through the distributor and must not be sold, leased or given away by the exhibitor."

The question whether you have to lease advertising accessories from the owner of the picture or not, or whether you can or cannot give away such matter when you take into consideration the fact that you pay full price for such accessories, has not, of course, been determined by the courts; at least I do not know of any such case. But nowhere in the clause is it specified that you must return such advertising; and since there is no contractual obligation on your part for the return of posters or other advertising accessories, it is my opinion that you are under no obligation to return them.

The cost to the Fox company in the event it insisted upon forbidding you from selling advertising matter you pay for at full price to poster exchanges will, in my opinion, be great. And the Fox Film Corporation this year is not in a position to incur the ill will of any of you.

"Thunder Below" with Tallulah Bankhead, Paul Lukas and Charles Bickford

(Paramount, May 27; running time, less than 80 min.)

This is a *Forecaster* review; that is, the facts have been gathered not by reviewing the picture but by reading the book and the synopsis of the finished product. I am doing this so as to give those of you who need immediate information an idea of what kind of picture it is.

The book plot was pretty "dirty," for the heroine, a married woman, is in love with her blind husband's best friend; she tempts him several times. One situation in the book is pretty dirty. In the book the husband is blind. The action unfolds in South America, the central characters being Americans working in the oil fields. The book closes with the death of the heroine in an earthquake.

According to the synopsis contained in the Paramount press-sheet, the plot has been changed considerably; but instead of being improved it has been made worse, for the heroine jumps off a cliff and kills herself; she felt that she was ruining the character of her husband's friend.

Paul Lukas takes the part of the friend, an oil engineer; he is, I believe, miscast in the part.

Unsuitable for children or for Sunday showing.

Regular review will be given when the picture is shown in this territory.

not be more than eighteen picas, or about three inches; the lines of this contract are more than three times as long. I asked a prominent independent distributor if he would read a contract of this kind were he an exhibitor and he replied that he would not; he would not want to injure his eyesight. If an exhibitor lacks strong eyesight, the reading of it will almost blind him. It could have been very easily split into at least three columns and made tolerably readable. And the type should be at least 8 point. Are we to assign a motive for the printing of the contract in such a form? Why pay so much attention to the contract instead of to the pictures? If RKO should make good pictures it could write its contracts on a grocer's paper bag.

(To be continued.)

THE YOUNGCLAUS VICTORY

Last week I promised you further details of the Youngclaus "protection" victory in the Federal Courts.

In his "Findings of Facts, Conclusions of Law," Federal Judge T. C. Munger said in substance the following:

1. That the agreement setting up a zoning system was entered into by all defendants.

2. That the purpose of this agreement was to restrain and control the distribution of films in interstate commerce, and the exhibition of them in the smaller towns of Nebraska and Iowa.

3. That the purpose and effect of such agreement was to benefit the defendants, the principal being Paramount-Public theatres.

4. That by such agreement, the defendants agreed among themselves and with Publix that they would not do any business in Nebraska except in accordance with the zoning and protection plan they had agreed upon on July 22, 1930, and that they would not sell film to any exhibitor except on the basis that Publix theatres have protection of from one to ten days over the theatres of other exhibitors. Accordingly, the pictures that Mr. Youngclaus or other exhibitors bought could not be shown after they were shown in Publix theatres until the time of the protection expired, against the will of these exhibitors, who were not parties to this agreement.

5. That the effect of that agreement was to prevent Youngclaus and other exhibitors having theatres around Norfolk, Nebraska, from having free access to films for purchasing.

6. That the defendants (members of the zoning and protection committee) have been made and "are now acting as such committee and have become parties to and are partners in the conspiracy and combination for the purpose of enforcing against the plaintiff and others similarly situated, the terms of the agreement above referred to."

7. That Paramount and the other defendants have, by reason of this agreement, refused to sell plaintiff film except on the terms of this zoning plan.

8. That the intent and purpose of such agreement was to create a uniform zoning and protection plan, to the provisions of which the defendants agreed to adhere.

9. That Mr. Youngclaus' business was damaged by reason of this agreement.

10. "That the agreement, conspiracy and combination is a damage to the public patronizing motion picture theatres and particularly the public in and in the vicinity of the City of Madison, Nebraska.

11. "That the defendants, Motion Picture Theatre Owners Association and C. E. Williams, are and were subsidiaries of and subsidized by the defendant Paramount-Public Corporation and the defendant, Motion Picture Producers and Distributors of America, Inc., and entered into said contract, combination and conspiracy for the benefit of such corporation.

12. "That the defendants Omaha Film Board of Trade and Motion Picture Producers and Distributors of America, Inc., were and are the agencies by and through which the other corporate defendants, to wit: Paramount-Public Corporation, First National Pictures Distributing Corporation, Metro-Goldwyn-Mayer Distributing Corporation, Universal Film Exchanges, Inc., Fox Film Corporation, United Artists Corporation, RKO-Pathé Distributing Corporation, Vitaphone Distributing Corporation, Publix Theatre Corporation, Publix-Nebraska, Inc., undertook to and did form, create and carry out the object of such contract, combination and conspiracy and thereby were made and are participants and partners in the said combination, contract and conspiracy."

Under the heading, "CONCLUSIONS OF LAW," Judge Munger said:

"As a matter of law, the court concludes as follows:

"1. That such contract, combination and conspiracy hereinbefore found to exist is a combination or conspiracy in restraint of interstate commerce, as forbidden by the terms of the Sherman Anti-Trust Act, U. S. Code, Title 15, Chapter 1.

"2. That the plaintiff is entitled to injunctive relief against same."

Judge Munger's decree is as follows:

"This cause came on to be heard at this term and was argued by counsel; and thereupon, upon consideration thereof, it was ordered, adjudged and decreed as follows, viz.:

"1. That each and every one of the defendants be and they hereby are forever forbidden and enjoined from enforcing or attempting to enforce the said uniform plan, system or schedule of zoning or clearance in the distribution or licensing for exhibition of or booking for exhibition of booking for exhibition of motion picture films, as against the plaintiff, and that he recover his costs herein expended."

In his "Memorandum Opinion," Judge Munger said partly the following:

"Whatever may be the right of the distributors separately and individually to license the exhibition of pictures by contracts giving to the licensees the exclusive right of exhibition for a period of time, a combination or distributors, such as exists here, controlling a large part of the trade in interstate commerce, to refrain from competition among themselves in making such licensing agreements with exhibitors, by agreeing that they will each grant a substantial period of protection to one exhibitor over a rival distributor (exhibitor?) in competitive territory, is an unreasonable restraint in interstate trade, and is condemned by the anti-trust laws of the United States."

Lack of space prevents me from commenting on this decision this week but I can say this at this time, that it is, I believe, going to have a far-reaching effect. The fear some exhibitors have that the distributors will override this decree by secret understandings is absolutely groundless, for if they should attempt to resort to any such tactics they may find themselves in extreme difficulties with the Federal Courts. Remember that politics may have some influence in state courts, but when it comes to the Federal Courts the matter differs; all are equal before these courts and only the justice of a cause prevails.

The decision has been appealed to the higher courts.

This is certainly a vindication of William N. Youngclaus. He is entitled to the gratitude of every exhibitor in the land.

Another person deserving such gratitude is Mr. Paul Good, attorney for Mr. Youngclaus, for the efficient and highly intelligent manner by which he prosecuted the case; also Lester Martin, secretary of the exhibitor organization in the two states. Mr. Martin often had to swallow much bitterness engendered by the manipulations of the Hays organization, but he had the courage to stick it out and thus prevent the harming of the case and the disrupting of the organization.

It would be an injustice not to mention the exhibitors of Nebraska and of Iowa, who stood by Messrs. Youngclaus, Good and Martin, resulting in the successful prosecution of the case; nor those from other states who responded to appeals for financial assistance and contributed to the best of their ability.

A CURIOUS ADVERTISEMENT

The following advertisement appeared at Roxbury, Mass., recently:

"Free stock to lucky patrons during the month of June—Paramount Shares on Monday Night—Warner Bros. Shares on Tuesday Night—Radio-RKO Shares on Wednesday Night—Fox Corporation Shares on Thursday Night—at Roxbury's Finest Theatre—the Humbolt."

The exchanges at Boston went wild when they heard about it and, as I understand, used pressure on the manager of the Humbolt and induced him to withdraw the advertisement.

MORE GOOD NEWS

Just before going to press, I received the following telegram from Mr. Abram F. Myers, General Counsel of Allied States, from Washington:

"Brookhart Bill reported out by Interstate Commerce Committee and is now order No. 1079, on calendar of Senate. Will not be reached this session but in great spot for next. Now let everyone get busy."

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New York, N. Y.

A Motion Picture Reviewing Service by a Former Exhibitor
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No. 30

FORECASTER TALK No. 7

The Forecaster reviews for the First National, Fox, Paramount, RKO, Universal and Warner Bros. programs are now complete; all the books or plays that are to form the basis of pictures by these companies have been read and an opinion rendered as to their suitability. Forecaster reviews for the Columbia, MGM, United Artists products are ready, but I am waiting for the contracts and work sheets before having them printed and mailed to the subscribers.

From what I have seen of this material I have formed the conclusion that it is extremely unwise for any exhibitor to buy pictures unless he has the Forecaster information in his possession to make it clear to him what he proposes to buy. Most of the picture material is either rotten, or putrid, or corrupt, or indifferent. There is no human interest in it and the producers depend entirely on the sex element to put the pictures over.

But it has been demonstrated repeatedly that the sex element alone is not sufficient to put a picture over; there must be human interest or comedy. Take, for instance, the following pictures: "Twenty-four Hours," "The Road to Singapore," "Expensive Women," "The Cheat," "Private Lives," "Safe in Hell," "Under Eighteen," "Husband's Holiday," "Two Kinds of Women," "No One Man," "A Woman Commands," "Polly of the Circus," "World and the Flesh" and many others; all these dealt with one phase of the sex problem or other but almost every one of them proved a box office failure.

Fill in the subscription blank sent to you sometime ago, and send it in with your check so that you may receive by return mail all the material that has been printed up to this time. The other material will be sent to you as soon as it is printed. The analyses for the MGM, Columbia and United Artists products will perhaps be ready within a short time after you receive this issue.

WHAT JUDGE MUNGER'S DECISION MEANS

Judge Munger's decision at Lincoln, Nebraska, is the severest blow that has been dealt to the producer-distributors and to the Hays organization since Mr. Hays came into the motion picture industry. Not that the other decisions in the Federal Courts, such as the Thacher, in New York, the Cosgrave, in Los Angeles, the Woodward, in Chicago, were light blows; only that the Munger blow has been the most powerful.

What Judge Munger said in his "Memorandum Opinion," "Findings of Fact, Conclusions of Law" and in his "Decree," is interpreted by legal talent as meaning that one producer can no longer agree with the theatre department of another producer to exclude his product from an independent exhibitor. They go so far as to question whether a company which is made up of subsidiaries, such as MGM, for example, and Paramount-Publix, can give protection to their own theatres without committing a conspiracy under the Sherman Act. HARRISON'S REPORTS, however, not being clear on this point, is seeking the interpretation of it by reputable attorneys.

Judge Munger's decision must have proved a hard blow to Charlie Pettijohn more than to any other person connected with the Hays organization, for the Zoning and Protection Plan was his pet; after the blow that was dealt to the film boards by Judge Thacher, Pettijohn conceived the Zoning and Protection plan so as to save his job. And in order to put it through, he had to use political manipulation.

Why doesn't Mr. Hays suggest to Charlie to study the Sherman Act? Perhaps it would do Pettijohn's soul some good.

Another person to feel Judge Munger's "club" was

Charlie Williams; Judge Munger said that M. P. T. O. of Nebraska and C. E. Williams "are and were subsidiaries of and subsidized by the defendant Paramount-Publix Corporation and the defendant, Motion Picture Producers and Distributors of America, Inc., and entered into said contract, combination and conspiracy for the benefit of such Corporation." In other words, C. E. Williams and M. P. T. O. of Nebraska, which is a branch of M. P. T. O. A., were in the payroll of Publix and of the Hays organization. Certainly Mr. Hays cannot feel very cheerful when a federal judge says that his organization kept in its payroll an exhibitor leader for the purpose of carrying on a conspiracy!

Let us hope that the exhibitors of Nebraska, having now found out that their supposed-leader has been in the employ of Publix and of the Hays organization, working together with them to the injury of the interests of independent theatre owners, will join Allied Theatre Owners of Nebraska, which is not on the payroll of Mr. Hays or of Publix, and which, by standing by William Youngclaus in his fight against the unlawful acts of the defendants, and by backing him up with money for the prosecution of the case vigorously, has had the satisfaction of hearing Judge Munger say that the exhibitor cause is right!

The action of the exhibitors of Nebraska and of Iowa should be a lesson to every exhibitor in the land. They stuck together and won out, despite the producer manipulations to divide them and so to render them impotent in the protection of the exhibitor interests. And exhibitors are bound to win out in every case where their interests are trampled under the producer feet if they would only stick together.

GUTTER TACTICS

The following extract has been copied from a Reader that appeared in the June 19 issue of *Commercial-News*, of Danville, Illinois:

"This is Publix 'Go to the Theatre Week' in Danville, and in keeping with the policy of the Publix Theatre Company, Manager H. E. Webster has provided special attractions at both the Fischer and Palace theatres for the entire week.

"On Monday night a novelty auction has been scheduled for the Fischer theatre. All the clothing on the back of a girl will be auctioned from the stage and the garments will be removed by the young lady as they are bid on, until she is left in a modern bathing suit. * * *

In the advertisement that appears in the same issue, however, the fact that when the garments are removed the young woman will be found in a bathing suit is not made so explicit; on the contrary, the reader is left with the belief that the "complete attire" will be removed. The advertisement reads thus:

"Monday Night—On Our Stage—A Novelty Auction Sale—We will sell from off a young lady her complete attire!—Come see it done!"

The theatre department of Paramount-Publix, which is under the direct supervision of Sam Katz, now producing pictures for his organization, must be in pretty desperate straits when it resorts to this type of ballyhoo. It is low and disgusting, and casts a reflection upon every person connected with the motion picture industry.

In the thirteen years that I have been conducting HARRISON'S REPORTS, I have found many an occasion to criticize the business tactics of Mr. Adolph Zukor, but not once have I criticized him for resorting to this type of advertising; he had always kept the organization on a high plane, no matter what the needs of the treasury were. Gutter tactics have been adopted only since Sam Katz assumed authority, delegated to him by the new financial setup. But they will not pay in the end.

"By Whose Hand?" with Ben Lyon*(Columbia, July 6; running time, 65 min.)*

This is an exciting murder melodrama, with all the action taking place on a train. It is fast-moving, holding the spectator in suspense to the very end. There is some comedy, most of it being caused by the pestiness of a drunkard who insists on attaching himself to the hero. The closing scene is the most exciting; it shows the hero pursuing a criminal on the top of a fast-moving train, then stopping the train in time to avoid a wreck. There is a pleasant romance between the hero and the heroine:—

A criminal had escaped from prison and it was thought he had boarded a train for San Francisco. The hero a newspaper reporter, is ordered by the editor to board the train for any news that might pop up. He meets the heroine, a passenger, and they fall in love with each other. There is considerable excitement during the trip. A jewelry merchant is killed and a valuable diamond bracelet he had been carrying was missing. A prisoner, who was being taken to jail by a detective, makes his escape and is later found dead. The criminal, who had been hiding in a coffin in the baggage car, escapes and kills the engineer of the train. The train rushes on at wild speed. The hero captures the criminal, hands him over to the detective, and then dashes to the engine and stops it in time to avoid a wreck. The various murders are solved. Hero and heroine marry at the end of the trip.

The plot was adapted from a story by Harry Adler, and directed by Ben Stollhoff. In the cast are Barbara Weeks, William V. Mong, Kenneth Thomson, Tom Dugan, Ethel Kenyon, and others.

Sensitive children may be frightened; otherwise suitable for children and for Sunday showing.

Substitution Facts: This picture is replacing 2020 on the contract which is listed as an Edgar Wallace production. It is a story substitution and you are not obligated to accept it.

"The Man Called Back" with Conrad Nagel, Doris Kenyon, and John Holliday*(Tiffany-World Wide, July 17; 74 min.)*

Take the name "Tiffany Productions" out and insert "Paramount," or "MGM," or "RKO," and none will know that the picture was not made by one of these concerns, and that it cost anywhere from three to four hundred thousand dollars for the negative. And yet is cost Tiffany only sixty-eight thousand dollars. It is richly mounted and the acting is all that one desires. And so is the direction. As to the story material, though it will not knock any one silly it is, nevertheless, a good entertainment, far better than the average picture put out by the big concerns. There is considerable human interest, and one is kept in pretty tense suspense throughout. The closing scenes are the most suspenseful; they show the heroine's liberty in danger as a result of the finding of her husband dead by poisoning; she is suspected of the crime. In the development of the plot, however, it comes to light that the dead man had brought about his own death by mistaking deadly poison for heart tablets.

The story opens in the South Sea Islands, where the heroine had gone to forget her brutal husband and to take her life. There she meets the hero, formerly a famous surgeon in London; because of drink, he had caused the death of a boy, and went there to forget. The two fall in love. The heroine does not tell him of her being married but goes back to her husband, to face life. The doctor is sent for post-haste to perform an operation for appendicitis on a wealthy man, in his yacht. It is a dangerous operation but, after having been reclaimed by the heroine, his hand had steadied and the old skill had come back. The operation is successful and the wealthy man, in gratitude, takes the hero back to London and sets him up in an office, publicizing him in a proper and effective manner. This man turns out to be the husband of the heroine. Their friendship and love nearly proves their undoing when the husband dies.

The plot has been founded on the book "Silent Thunder," by Andrew Soutar. Robert Florey directed it.

Though it has been handled delicately, because of the fact that John Holliday is shown as being a ladies' man it will be hardly thought a suitable entertainment for children or for Sunday showing.

Book it and encourage an independent producer.

"Unashamed" with Helen Twelvetrees and Lewis Stone*(MGM., July 2; running time, 75 min.)*

There is little to recommend this as entertainment. The atmosphere is sordid and the characters do not arouse sympathy, the heroine especially being the most unsympathetic character seen in a long time. In addition, the story is thin, it lacks suspense, and the outcome is obvious. Several situations are ugly; as for instance the one in which the heroine confronts her father with her lover telling him she had spent the night with him. Another of such situations is where the heroine testifies against her brother, knowing that he will go to the chair for it:—

The heroine and her brother are very much attached to each other. They come from a fine wealthy family. She falls in love with a scoundrel and refuses to listen to the pleas of her father and brother to give the man up. The father receives a visit from a man who claims to be the father of the young man the heroine had been going around with. He discloses the fact that the boy had changed his name because he was ashamed of him and of the delicatessen store which he conducted. He begs the heroine's father to induce the girl to give his boy up for the money would ruin him. The heroine refuses to listen to her father. Instead she, in order to induce her father to give his consent, spends the night with her lover at a hotel. Her brother is so enraged when he hears this that he shoots and kills the lover. During his trial the heroine maintains an antagonistic attitude towards her brother and gives the most damaging testimony against him. She finally comes to her senses when she realizes she is sending him to the chair and sacrifices her reputation to give testimony that would favor her brother. He is freed and the family is reconciled.

The plot was adapted from a story by Bayard Veiller. It was directed by Harry Beaumont. In the cast are Jean Hersholt, Robert Young, John Miljan and others.

Unsuitable for children or for Sunday showing. (Not a substitution.)

"The Purchase Price" with**Barbara Stanwyck and George Brent***(Warner Bros., July 23; running time, 67 min.)*

Dull and tiresome; it wastes the good talents of Miss Stanwyck. The surroundings are drab, the atmosphere sordid, and the talk and insinuations at times vulgar. In addition, the story is thin and implausible, for it is hard to believe that a girl who had been living in comfort would subject herself to the tiring life of being a farmer's wife. There is no comedy in it at all:—

The heroine, a night club entertainer, had been living with the owner of the club. Tired of the life, she had determined to marry a wealthy young man, but he throws her over. Not wanting to go back to her former lover, she runs away and goes to Montreal. The hotel maid tells her she had sent the heroine's picture to a matrimonial bureau and was leaving to marry a farmer out west. The heroine gives her one hundred dollars to allow her to go in the maid's place. The farmer, hero, turns out to a good looking man, but without manners. She resents his advances the first night they are together and he is insulted. After that night he never comes near her even though she learns to love him and tries to tell him so. Many complications arise. The villain wants both the heroine and the hero's farm, and tries to induce the bank to foreclose on the hero's mortgage. The heroine is able to borrow money from her former lover who had followed her to bring her back; thus she is able to hold the bank off. The hero plants his wheat and the crop is excellent. It means they are successful. The villain attempts to burn the crop but the heroine and the hero are just in time to save it. The hero realizes how much he loves the heroine and they are reconciled.

The plot was adapted from a story by Arthur Stringer and directed by William A. Wellman. In the cast are Lyle Talbot, Hardie Albright, David Landau, Murray Kinnell, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: This is taking the place of No. 358 which is listed on the contract as "Betrayed," adapted from the play "Top of the Hill" by Charles Kenyon, with Barbara Stanwyck as star. It is a story substitution and you are not obligated to accept it.

"Tom Brown at Culver" with Tom Brown, H. B. Warner and Slim Summerville*(Universal, July 14; running time, 77 min.)*

This is pleasant entertainment; it should appeal both to children, and to adults; in fact to the entire family. Although there is no love affair in the story there is so much human interest in it that one's attention is held to the end. Most of the action takes place in the military training school, Culver Military Academy. There is a good amount of comedy caused by the bickering amongst the boys and the pranks they play on each other. The hero is an appealing character; he arouses respect, because of his conduct towards his father. The situation in which the boy finds his father, and again the situation in which they are finally united, are filled with pathos;—

The hero is penniless. All he has is a Congressional Medal of Honor which had been sent by the government to his mother when his father had been reported killed on the war front. But the boy is bitter and does not derive much pleasure from just a medal. He enters in a boxing contest at the American Legion stadium for the few dollars it will give him. One of the officers takes an interest in him and insists that the owner of a coffee stand give the boy a job. The owner is only too overjoyed to give the boy a job when he discovers who his father was; he and the boy's father had been buddies. The officer, wanting to do something for the boy, has the Legion send him to Culver Military Academy. At first the boy does not like the life but later learns to enjoy it. The owner of the coffee shop is shocked one day to find the hero's father in his store. The father tells the truth, that he had been shell-shocked and had deserted. His friend gets him to a hospital under an assumed name and when the hero arrives for the holiday he takes him to the hospital for the father to see him. The father pays the hero a visit while on his way west and confesses the truth to him. The boy cheers him and tells him they will always be together. He is overjoyed when his father receives an honorable discharge from the army. He finishes his training and graduates with honors. Father and son are united.

The plot was adapted from a story by George Green and Dale Van Every, and directed by William Wyler. In the cast are Richard Cromwell, Ben Alexander, Sidney Toler, and others.

Suitable for children and for Sunday showing.

Substitution Facts: This picture is replacing 4021, listed on the contract as "Man Hunt," based on story "Outcasts of Poker Flat" by Bret Harte. It is a story substitution and you are not obligated to accept it. But you should accept it.

"Condemned to Death"*(Gainsboro-First Div., Sept 15; time, 70 min.)*

A fairly interesting murder mystery melodrama; it holds one in fair suspense all the way through. One of its faults, however, is the fact that it is "wordy" and long drawn out. When the identity of the murderer becomes known much pity is felt for him for he had not committed the murders of his own free will. The closing scene is powerful; it shows the murderer awakening from his hypnotic state. The action takes place in England.

A judge sentences a prisoner to hang after a jury had found him guilty. All during the trial the prisoner stared intently at the judge. After the prisoner's death the judge resigns from the bench. Three years later a series of murders are committed the victims being the men who were responsible for sending the prisoner to his death. The judge had not been feeling well and his niece calls on a German psychiatrist to diagnose his case. It is through this doctor that it is finally discovered that the judge himself was the murderer and that he was driven on by the hypnotic spell the prisoner had cast over him. The judge kills himself.

The plot was adapted from a play by George Goodchild, and directed by Walter Forde. In the all English cast are Arthur Wontoner, Gillian Lind, Jane Welsh, Norah Howard, Gordon Harker, and others.

It is a little too terrifying for children; otherwise, it is suitable for children and for Sunday showing.

INTERPRETATION OF CONTRACTS POSTPONED

Because of the changes that are being made in some of the contracts, this paper is postponing the continuation of the interpretation of the contracts for one week.

"Lady and Gent" with George Bancroft and Wynne Gibson*(Paramount, July 15; running time, 85 min.)*

An entertaining picture, with human interest and comedy. The human interest is aroused by the affection the hero and the heroine feel for a young orphan boy, and by their sacrifices for him. There is deep pathos in one of the situations: it is where the hero is forced to tell the boy that his father had died. Most of the comedy is aroused by the simpleness of the hero, who thinks he is always having the upper hand in an argument with the heroine, but who eventually does as she says. The hero and the heroine live together without being married, but the situations in which this is brought to the attention of the audience are not vulgar;—

The hero, a prize-fighter, has an eye for women and a taste for drink. His trainer and manager had bet everything both owned on his winning the next fight. Against the advice of the heroine, who was living with him, the hero drinks a little too much and is badly beaten in the fight. His manager is desperate for money and attempts to rob a safe. He is shot and dies. The heroine had always suspected the manager of playing the hero for a sucker. When a telegram comes for the manager signed by the name of Ted, telling him to meet him at a certain place, the heroine goes there with the hero. And to their surprise they find Ted is a young boy, son of the dead manager. The heroine agrees to stay on for a short time in the country to raise the boy. But the short time turns into years; they send the boy to high school and then through college. The hero works in a steel mill and fights on the side for the extra money. The boy turns out to be a great football star. But he had been urged by a fight promoter to leave college to become a prize-fighter. This brings about a fight between him and the hero, and when the heroine tells the boy all they had sacrificed for him he comes to his senses. He begs them to adopt him legally. But first they marry, so that they might do so.

The plot was adapted from a story by Grover Jones and William S. McNutt. It was directed by Stephen Roberts. In the cast are Charles Starrett, James Gleason, John Wayne, Morgan Wallace, and others.

Because of the fact that the hero and the heroine are living together without being married, it is hardly suitable for children or for Sunday showing.

THE REACTION OF THE PUBLIC IN THE "RED HEADED WOMAN"

I have been told by reliable persons that some Atlantic City patrons expressed themselves in unmistakable terms against "Red Headed Woman" when they saw it at a theatre there. They all felt that the filth in it was too much, and that the producers have gone too far to be allowed to continue the production of such pictures. Similar complaints were heard in other parts of the country where this picture has played.

Up to this day the producers have not produced a picture in which the heroine behaved in as shameless a manner. She is about the lowest thing imaginable.

It is my opinion that more pictures of this kind will be produced the coming season. The producers are losing money and, in order to increase their intake and thus decrease or even stop their losses, they are going to resort to sex as they have not done at any time before. Sex is, to them, the last resort.

But pictures of this kind, instead of attracting customers to the theatres, will drive them away. Thus they will defeat their own purpose.

It is a shame that you should be made to book pictures that will ruin your business. But there is no way out for you. The only thing that will change the situation is a bill such as Senator Brookhart has introduced in the Senate.

LET US HOPE THAT THE CONNECTICUT EXHIBITORS MEAN WHAT THEY SAY!

A statement issued by the Connecticut M. P. T. O. states that they are going to retain counsel immediately to take the matter of "Exclusive Runs" to the courts, and that they will also appeal to the American public.

If they go through with this resolution they will get somewhere. The example of the Iowa and the Nebraska exhibitors should prove an inspiration to them.

THE HODKINSON PLAN

W. W. Hodkinson, founder of the Paramount Pictures Corporation, is now proposing a new plan; he suggests that the present archaic system of production, distribution, exhibition and exploitation will have to be changed completely.

According to *Motion Picture Herald*, this plan consists partly in (1) releasing pictures nationally at the same time, at a fair admission price; (2) and grading the pictures so that each grade may be shown at the proper grade theatre, to the end that the pictures of one grade may not be shown in theatres of another grade.

I have great respect for Mr. Hodkinson's ideas; I worked under him during the General Film Company's days and I know that he has vision. There are, however, two great weaknesses in this plan: First, it does not say how good pictures will be produced, for without good pictures no plan, however ingenious, can bring patrons to the box office; and secondly, it runs, I believe, afoul of the Sherman Act. For these two sufficient reasons, the Hodkinson plan cannot be adopted by the motion picture industry at present.

While at the Atlantic City Convention of Allied States, the branch manager of one of the biggest film companies told me: "I wish some one would invent a plan to make the exhibitor's buy pictures." Such a plan should be good at least for a certain number of persons connected with the motion picture industry. To me, however, the greatest plan would be the one that would bring to the exhibitor eight good pictures out of each ten produced. Until such time, all plans, no matter whether they are proposed by W. W. Hodkinson, Al Lichtman, or Felix Fesit, will be just plans.

By the way, talking about the Al Lichtman plan of exclusive runs, which has been adopted in some territories also by Metro-Goldwyn-Mayer, it would be a good idea if the sponsors of this method of distribution consulted first-class lawyers, for it is the theory that, after Judge Munger's decision, a plan of this kind may run afoul of the Sherman Act. There are some persons, in fact, who think that it does so run. In the case of Metro-Goldwyn-Mayer, they point out that the producing company is separate from the distributing company, and each is separate from the theatre departments. Some theatres are, in fact, controlled by other subsidiaries. These persons feel that there may be some violation of the Sherman Act when these different subsidiaries come together and decide that a certain picture shall not be shown in another theatre. It is worth mulling over, for if these subsidiaries should be found violating the Sherman Act, the consequences will not be so healthy for them.

GREAT HOPE FOR THE BROOKHART BILL!

Close to the heels of the victory in Nebraska came another—the reporting out of the Committee of the Brookhart Bill. This means that it is now on the Calendar and, though there is no hope that it will be acted upon at this session of the Senate, it will be acted upon at the next session. Its order number on the Calendar is 1079.

How great is also this victory may be judged by the fact that one of the Hays' lieutenants had assured one of the big distributors that the Brookhart Bill would not be reported out of the Committee. He was one hundred per cent wrong!

Now is the time for you all to work for the Brookhart Bill, for every vote gained makes us feel that much surer of its passage. The picture industry lies in a heap and only a law such as the Brookhart Bill provides can save it. Do not pay any attention to the exhibitor-hirelings of the Hays' organization! There is nothing in the Bill that will prevent an exhibitor from buying any number of pictures he wants, or that he must read the synopses of the pictures offered for sale before buying them.

"THE CHRISTIAN CENTURY" AND THE SECRET REPORT OF COLONEL JASON JOY TO MR. WILL H. HAYS

The July 13 issue of *The Christian Century* printed the following editorial:

"*The Christian Century* of June 15 with its article 'The Movies in Politics' was scarcely in the hands of its readers when HARRISON'S REPORTS, staunch trade organ of the independent exhibitors, came out with a startling confirmation of the main point of that article. It published a report made by Col. Jason Joy to Mr. Will H. Hays under date of May 23. Colonel Joy, it will be remembered, is an assistant to Mr. Hays and has charge of relations with

studios, just as Mr. Milliken has charge of the industry's relations with the churches and women's clubs, and Mr. Hays himself has charge of relations with politicians. According to HARRISON'S REPORTS, Colonel Joy reported to his chief in part as follows:

After printing most of the Joy report that was printed in a recent issue of HARRISON'S REPORTS, *The Christian Century* concludes as follows:

"Yes, and does it not also 'demonstrate in a rather spectacular way' the betrayal of confidence the churches and civic associations have placed in Messrs. Joy and Hays? And the grim determination of the industry to defeat the agencies which the public has set up to defend its children from vicious pictures? Reduced to its plainest terms this sort of policy says: Give us our profits; the children be damned! Probably not a single producer or distributor would admit such an attitude as his own; but their collective action means nothing less."

IS THE SUPREME COURT DECISION OF THE STATE OF KANSAS A RAY OF HOPE FOR EXHIBITORS?

Justice Burch, of the Supreme Court of the State of Kansas, has handed down an opinion declaring that the contracts entered into between R. E. Mills, an exhibitor of Chanute, Kansas, and United Artists, in 1929, for a number of pictures are invalid in that the contracts specify a minimum admission price and the pictures had not been submitted to the state censors for approval before selling.

The point counsel for United Artists sought to make was that though Judge Thacher declared the arbitration clause illegal, the Standard Exhibition Contract is divisible and the lawful part of it enforceable. The court passed over the arbitration clause with a short comment but it declared that the contract was made unlawful by virtue of the fact that it stipulated a minimum admission price, and that such a provision violated the laws relating to combination in restraint of trade as well as the laws of the State of Kansas.

On the point relating to the fact that the pictures had not been submitted to the censors of the State of Kansas before their sale, attorney for the distributor contended that since the contracts were accepted in New York the laws of Kansas did not govern them.

A decision on this motion will be rendered in a few weeks.

This court's decision may have a far-reaching effect; when the exhibitors find out that, because of producer opposition, they cannot put the Brookhart bill through, they may turn to censorship. They may not believe in censorship, but is there a drowning man who will push away a plank when he sees a chance to grab it?

CONDEMNING THE SHADOW BUT OVERLOOKING THE SUBSTANCE

According to a news account that appeared in last week's trade papers, Will H. Hays, who is now on the Coast, has threatened with "summary action" all studio publicity department employees who may be found violating the advertising Code of Ethics. He directs that, in the future, all publicity material must conform to the principles of this code; otherwise, the violators will be liable to discharge.

The big stick, however, will not be confined to falling upon the heads of producer employees only; it will fall also upon the heads of such exhibitors as will make use of such material.

To those who have watched the filth in pictures in the last two years this action of Mr. Hays' will appear laughable.

If Mr. Hays wants to bring about a cleansing of the motion picture industry, why does he not start with the filth in pictures? Why doesn't he tell Metro-Goldwyn-Mayer to withdraw "Red Headed Woman"? Why did he allow this company to treble the sex appeal of the book? There are situations in the picture that were not in the book. And why does he not stop Paramount from making "No Bed of Her Own" and other material of similar vileness. Fox, "Call Her Savage," RKO, "Life Begins Tomorrow," "The Sun Also Rises," and many other sex books or plays, announced by this and other companies?

But that would be dealing with employers instead of employees. And this would not be so healthy for him; in all probability he would be told to mind his own business, and to confine himself to helping them put over their filthy pictures through the different censor boards, for that is what he is being paid for and not to criticize them.

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An Interpretation of Some Contract Clauses—No. 4

Before examining the Universal contract, let me call your attention to a slight error in the interpretation of the First National and the Warner Bros. contracts, printed in the July 9 issue. In that interpretation I stated that these two contracts did not have any cancellation clause, and that once the exhibitor signed the applications he remained bound until Warner Bros. saw fit to notify the exhibitor of the acceptance or rejection of the contracts. This was an error. I had before me at that time also the Fox contract and inadvertently I took hold of the Fox copy instead of the copy of either First National or Warner Bros. But no one was hurt by that error; I am making the correction so as to keep the records straight.

In reference to the Fox "Acceptance of Application" Clause (Sixteenth), let me call your attention to the fact that I took the matter up with Jimmy Grainger and he, after consulting with the Fox legal department, told me that the application does not become binding on either party until an authorized representative of the company signed it. For clarity, let me reproduce the entire clause:

"This instrument shall be deemed an application for a license under copyright only and shall not become binding until accepted in writing, without alteration or change, by an officer of, or any person duly authorized by Distributor, and notice of acceptance sent to Exhibitor; * * *

The phrase "does not become binding" applies to both, he said, "until accepted in writing * * * by any person duly authorized." In other words, until the "duly authorized" Fox representative signs the application the exhibitor has the right to withdraw it.

The wording of the clause seems to mean that and nothing else, even though it is somewhat obscure at first reading. A question might arise as to when the distributor signed it; but in such an event it is my belief that precedent will rule. And the precedent established in this industry is that the time of the post mark on the envelope shall rule.

It might not be a bad idea, however, for all exhibitors, before signing the application, to insert the clause framed for their convenience, as printed in the issue of July 9, under the heading "First National and Warner Bros. Contracts," in the last paragraph, second column. This should prevent any controversy in the future. Since Fox says that Clause Sixteenth gives the right to the exhibitor to withdraw the application at any time before it has been signed by one of its duly authorized representatives, its salesmen should have no objection to your inserting that clause.

Universal

Unlike other contracts, the contract of this company provides under "Delivery, Exhibition and Return of Prints," that the exhibitor shall pay to Universal the damage caused to another exhibitor by his failure to ship to that exhibitor the print in time for his showing.

SUBSTITUTIONS: A controversy arose between Allied and Universal as to one provision of this clause, about arbitration. By this clause, Universal may substitute one story for another and if the exhibitor is not convinced that the substitute picture has as much box office value as the one substituted he could demand that the matter be arbitrated. The objection of the Allied executives, which objection was supported by this publication, was to the effect that the arbitration did not provide also "suitability." The picture Universal would substitute might, from the box office point of view, be as good as the picture it displaced, but its theme might be such as to render the picture unsuitable for a particular exhibitor's custom. Universal has now informed this office that it is adding the following provision:

"In any such arbitration the arbitrators, in determining the relative box office possibilities of the said motion pictures, may consider the suitability of the type of the substituted motion picture for the particular theatre."

With this addition, this clause becomes by far fairer than the clause in the Fox contract, which gives the right to Fox to change "without notice, the story, plot, cast, and/or director of any photoplay" except in cases "where a definite published book, or play, is designated in the schedule and/or in any work sheet and/or in any preliminary trade announcement or advertisement." Fox should make the same changes in the corresponding clause.

SCHEDULE: Under a special provision of the schedule Universal reserves the right to take the price from a picture of a high-price group and put it on a picture of a low price group, putting the price of the low-group picture on the picture of the high-price group. In other words, it may interchange the prices between pictures of a low and a high price group. The Allied executives objected to this provision in that it did not guarantee to the exhibitor that the high-price picture made low-price would be produced, in which event the exhibitor's average would become higher than that he figured at the time he purchased the pictures. Universal has now informed this office that, in order to protect the exhibitor, it is adding the following provision:

"If after having made such substitution Universal shall fail to release and to tender to the Exhibitor the motion picture which originally had the higher rental classification, the rental of the substituted picture shall revert to the rental originally fixed for such picture in the Schedule, and the Exhibitor shall be credited with the difference between the film rental actually paid by the Exhibitor and the film rental originally specified for such picture."

Universal has informed this office that all contracts already signed or to be signed before the new forms are available will be considered as if containing these additions.

ROAD SHOWS: The roadshow clause provides for the roadshowing of four pictures but only two of them may be excepted and excluded. I tried to induce Universal executives to change it so that none of the roadshown pictures may be excepted and excluded but they could not see the advantage of roadshowing a picture unless it is excepted and excluded. I am working to convince them to make some kind of arrangement whereby the contract holder may be given preference on roadshown pictures.

Clause Thirteenth. This clause refers to the acceptance of the application; it binds the exhibitor for ten days plus the mailing time both ways. Unless Universal approves it during this time, the application is considered not binding.

Allied made objections also to this clause. HARRISON'S REPORTS will support the Allied position in case of disagreement with Universal.

These are the most important clauses of the Universal contract.

The MGM, United Artists, and World Wide contracts are not yet out; they will be interpreted in due time.

WHAT A PRODUCER CANNOT DO!

Walter Lippmann, of the New York *Herald-Tribune* editorial staff, wrote recently:

"A man cannot administer great corporations which employ armies of men and serve large communities if his judgment is diluted and distracted by huge speculative transactions. A man cannot be a good banker and get himself mixed up with intricate speculations. A man cannot be a good doctor and keep telephoning his broker between visits to his patients, nor a good lawyer with one eye on the ticker, nor a good journalist breathlessly watching his stocks."

Mr. Lippmann might have added: "A producer cannot make pictures that will bring the public into the theatres if he should spend three-fourths of his available time watching the ticker and the remainder recovering from the shock of disappearing values."

"Madame Racketeer"*(Paramount, June 30; running time, 70 min.)*

Very good! It is a character study of a woman "fleece." The comedy and laughs are provided by the manner in which this woman fleeces everybody she comes in contact with, making them believe she is a Countess. And even though she is dishonest, she is a likeable character, particularly when she sets out to do things to make her two daughters happy, without even telling them who she was. The funniest situation is the one in which she has a banker draw her will so as to impress him with the amount of money she was going to leave to the girl (her daughter) his son was in love with:—

The heroine, known as the "Countess" in police circles, because of her haughty airs, is released from prison on parole. The first thing she does is to sell a fake watch to the warden for twenty dollars. Then she goes to a former sweetheart of hers and fleeces money out of him by telling him the man in his outer office is their son. When she leaves the man discovers that it is a salesman and not his son. He goes to the police. Going to the railroad station she has the porter pick up many bags, stating they are hers. But not one of them belonged to her. She engages rooms in her husband's resort under the name of "Countess." Her husband is made unhappy when she arrives. He begs her not to tell their two grown children who she is. She does not. But one of her daughters is in love with the banker's son and his father will not consent to the marriage. She goes to the bank, has the banker draw up a will for her in which she leaves supposedly a fortune to the girl. The banker becoming excited by so much "wealth" consents to the marriage. Her younger daughter is carrying on a flirtation with a man whom the Countess recognizes as a crook. Not being able to convince the girl that the man was no good, she involves him with herself to prove to the girl he was not worthy of her, even though she knows that, in doing this, she has to go back to jail herself. She does not mind this and tells her fellow prisoners about how easily she duped everybody.

The plot was adopted from a story by Malcolm Stuart Boylan and Harvey Gates. It was directed by Alexander Hall and Harry Wagstaff Gribble. In the cast are Alison Skipworth, Richard Bennett, Evelyn Knapp, George Raft, Robert McWade, Gertrude Messinger, and others.

Not suitable for children or for Sunday showing.

**"Washington Masquerade" with
Lionel Barrymore and Karen Morley***(MGM, July 9; running time, 87 min.)*

This is another costly mistake. No one can find fault with the direction, acting and sets—they are all any one could desire; but how can any one feel sympathy for a hero who accepts the proposition of bribers, particularly when he is a United States Senator? And this is not his only shortcoming; though he is supposed to be intelligent, he allows himself to be ensnared by an adventuress, overlooking the advice and warning given to him by his daughter, who worshipped him. Most of the interest is confined to the first part of the picture, where the hero is shown reaching Washington as a Senator. After the hero makes a speech against the power interests, the picture slows up to the point of becoming boring. The interest is not again revived until the closing scenes, where the Senate Committee is shown investigating the hero so that they might discover the reasons why he had resigned as a Senator. The death of the hero is not a pleasurable sight:—

The hero, a champion of the people, is elected United States Senator. He goes to Washington and at the first Senate meeting makes a name for himself by his courage and fearlessness in fighting big interests. The heroine, a beautiful young woman, is in the employ of a lobbyist, against whose interests the hero is working. She becomes friendly with the hero and eventually he falls in love with her and they marry. The lobbyist offers the hero an easy job with much money if he will resign from the Senate. The heroine makes believe she is broken-hearted when he refuses it. The hero's daughter from a former marriage sees through the heroine and not being able to witness his degradation leaves home and lives by herself. The hero refuses to believe anything she has to say about the heroine. A Senate investigation is ordered because of the hero's resignation. The hero discovers his wife in the arms of another man and then learns that she had been working against

him. Broken in spirit he seeks rest with his daughter. At the investigation he denies everything the lobbyist has to say and tells the truth about his resignation. At the end of the hearing he dies.

The plot was adapted from a play "The Claw," by Henri Bernstein. It was directed by Charles Brabin. In the cast are Diane Sinclair, Nils Asther, Reginald Barlow, C. Henry Gordon, and others.

Not suitable for children or for Sunday showing.

"The Stoker"*(Allied Pict., July 30; running time, 59½ min.)*

A fair program picture, with mild human interest. Some sympathy is felt for the hero, for his wife deserted him when he needed her most. The closing scenes are fairly exciting; they show the villain surrounding the hero and the heroine, being saved from death only through the arrival of the United States Marines:—

The hero is dejected when he loses his wife and his business. After his wife divorces him he accepts a position as a stoker on a ship. The heroine, a wealthy Mexican girl, craving excitement is taken down to the engine room. She almost falls against the hot oven when the hero rescues her injuring himself thereby. Once in Mexico he gets into a brawl and is put in jail. The heroine and her uncle have him released and invite him to their home. The heroine fears the villain, a bandit, who has threatened to destroy her property. The hero and heroine fall in love and marry. He is disillusioned when he overhears the heroine talking to her uncle and telling him that now that she is an American citizen's wife they will have the protection of the United States. The hero, thinking that that is the only reason why she married him, prepares to leave. But the heroine proves her love to him when in the face of danger she rushes after him. They fight off an attack by the villain and with the assistance of the United States Marines save the property.

The plot was adapted from a story by Peter B. Kyne. It was directed by Chester M. Franklin. In the cast are Monte Blue, Noah Beery, Natalie Moorehead, Dorothy Burgess and Richard Tucker.

Suitable for children and for Sunday showing.

**"Jewel Robbery" with William Powell and
Kay Francis***(Warner Bros., Aug. 13; running time, 62 min.)*

Only fair. There is no human interest and none of the characters arouse any sympathy. There is some good comedy in some of the situations, but for the most part it drags. Perhaps the funniest situation is the one in which the hero, in order to get the heroine to his apartment, has his own men pose as detectives, arrest both himself and the heroine and in that way bring her to his home. Some of the situations are suggestive, although not vulgar, since they are done with a touch of comedy:—

The heroine is the wife of a wealthy Baron. She is romantic and impractical. Her husband takes her to a jewelry store to buy her a diamond ring. While they are there the hero, a thief, enters with his men to rob the store. He looks everyone up but the heroine. She becomes fascinated with him and he with her but yet he takes away from her the expensive diamond ring her husband had bought. When she arrives home in the evening she finds an enormous bunch of roses without a card. Later as she is preparing to go to bed the hero appears. He wanted to see her again and return the diamond ring to her. She refuses to accept it for fear it would complicate matters. As they are together "detectives" call and arrest them both to take them to the chief of police. But it turns out they are the hero's accomplices and the heroine finds herself in the hero's apartment. But the real police had followed them there and in order to save the heroine's reputation he binds her to a chair and takes leave of her, making her promise she will meet him the following week in Nice. Her husband arrives and she tells him she is all upset and unnerved and must go to Nice for a vacation. He consents.

The plot was adapted from the play by Ladislaus Fodor, and directed by William Dieterle. In the cast are Hardie Albright, Andre Luguet, Spencer Charters, Lee Kohlmar, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: This is replacing No. 353, which is listed on the contract as "Divorce Detective," by Dashiell Hammett. It is a story substitution and you are not obligated to accept it.

"The Sign of Four"

(*Asso. Radio-World Wide, Aug. 14; run. time, 69½ min.*)

This is a fairly exciting murder melodrama, in which the character of Sherlock Holmes is again used as the detective who solves the mystery. The audience is held in suspense by the villain's intention to procure certain jewels in the possession of others. The closing scenes are the most exciting; they show the villain kidnapping the heroine, the police giving chase to them, and a fight ensuing. The picture is British-made:—

The villain is in jail. He makes a bargain with the warden and another man that if they will recommend his pardon he will tell them where a fortune in jewels is hidden. They agree and find the jewels. At the finding place the two men quarrel and one is killed. The other escapes with the jewels and forgets all about the villain. Years later this man reads an item in the paper that the villain had escaped from prison. Horrified he calls his sons to him and tells them the truth. He dies. The sons arrange to send a string of pearls to the heroine, the daughter of the man their father had killed. The villain discovers this and leaves a note for the heroine to turn over the pearls to him. Terrified, she goes to Sherlock Holmes and begs for his help. He promises to take charge of the case. The two sons arrange an appointment with the heroine to talk over the matter of the jewels. At the appointed hour one of the sons is found murdered. Holmes solves the matter by proving it was the villain and his men who had done it. The villain and his men are killed by police in a fight. The heroine and Holmes' assistant are united.

The plot was adapted from a story by Sir Arthur Conan Doyle; it was directed by Graham Cutts. In the all English cast are Arthur Wontner, Isla Bevan, Ian Hunter, Graham Soutten and others. The talk is clear.

Children may be terrified; otherwise suitable for them and for Sunday showing.

"The Man From Hell's Edges" with Bob Steele

(*World Wide, June 5; running time, 57 min.*)

A fast-moving Western, with suspense, comedy, and the usual good horseback riding. It has a logical story. Because of the fact that the audience is led to believe that the hero is a criminal, not much sympathy is felt for him at first. There are several exciting situations, particularly in the closing scenes, where the hero is being sought as a criminal and he, in turn, is seeking the real criminal, being a representative of the Federal Government.

The hero escapes from Walla Walla prison. While he had been imprisoned he had made friends with three notorious criminals and told them of his plans. They told him to go to their chief, but not to tell him the man's name. After his jail break the hero is met by two of his pals with clothing, a horse and money. He wanders into the town his jail-mates had told him of, his two friends following. He saves the life of the sheriff and is made a deputy. The most respected citizen in the town is the chief of criminals, but no one suspected it. The three jail inmates are released and meet at the appointed place. The hero joins them and learns that they are to share the spoils of a robbery they had made ten years previously, the money having been hidden all that time. The hero, with two of the men, hold up the sheriff and rob him of a payroll. The sheriff forms a posse to hunt the hero. Eventually the hero proves his innocence and showing that the respected citizen of the town was the chief of the criminals. He tells the sheriff he was working for the Government in order to trace the criminals who had killed his father during the robbery ten years previously. All the money is recovered. The heroine, who is the sheriff's daughter, and the hero are united.

The plot was adapted from a story by R. N. Bradbury and directed by him. In the cast are Nancy Drexel, Julian Rivero, Robert Homans, and others.

Suitable for children and for Sunday showing where Westerns are used for such purpose.

"Fast Companions" with Tom Brown

(*Universal, June 23; running time, 64 min.*)

Good entertainment. In addition to being fast-moving, it is filled with human interest. This is brought about by the affection of a young boy, Mickey Rooney, for Tom Brown (hero). Mickey is a remarkably good child actor, with a fine comedy sense; he causes most of the laughs by his insatiable desire for fighting. Andy Devine, too, as a brag-

ging know-it-all, provides a good many laughs. Tom at first does not win any sympathy because he is dishonest, but his reform and affection for Mickey later wins sympathy for him. The closing scene in which Tom wins a race is very exciting; it also wins sympathy for the hero, for it means money to the people he had at first thought of fleeing:—

Tom Brown and James Gleason work a racket by going into a town, building up confidence with the people, and then having Tom run in a race with all the people betting. Tom pulls the race and they walk out with the money which they had never betted. But Tom had met Maureen O'Sullivan and did not want to go through with the racket, especially since everybody liked him. He takes under his care Mickey Rooney, a young orphan boy, who was wild and given to crookedness. He trains the boy and tries to curb his temper. The day of the race Tom insists that Gleason hide the money and after the race give it back to the people. Gleason agrees to do it and hides the money. Andy Devine, who had been peeping through the key-hole, later enters the room, takes the money out of its hiding place, and bets it all on Tom. He tells this to Tom just before the race. This determines Tom; he must win the race. And everybody is happy in the end, especially little Mickey Rooney, for his hero had won. Tom and Maureen are united.

The plot was adapted from a story by Gerald Beaumont. It was directed by Kurt Neumann. In the cast are Morgan Wallace, Berton Churchill, and others.

Outside of the fact that the hero is shown as being crooked, there is nothing suggestive in the picture to make it unsuitable for children or for Sunday showing.

Substitution Facts: This picture is replacing 4014, listed on the contract as "A Lady of Resource," story by Arthur Somers Roche. It is a story substitution, but since it is good you should accept it.

"Road of the Dragon" with Richard Dix

(*RKO, July 8; running time, 63½ min.*)

A costly mistake, except for second and third rate theatres. To begin with, most persons in the picture get killed; and on top of this, the hero keeps on drinking throughout the picture. What the producers sought to accomplish by showing the hero armed with a bottle even at the times of the greatest danger when the lives of women and children depended on his cool reasoning and his courage is difficult to comprehend. Mr. Hays may keep on talking about liquor being "necessary to the plot"; here is one instance when it is not only unnecessary but harmful; if anything, it disgusts one. There is considerable "dirt," too; it is more pronounced when the hero demands of the heroine "part payment." It is manifest that the story was chosen with the hope of profiting by the success "Shanghai Express" made; but it is no "Shanghai Express" material. The most thrilling part is in the beginning. But the picture is "terrible," just the same.

The action unfolds in Manchuria, near the Russian sphere of influence, and shows the hero, captain of a river boat, a drunkard, defending the foreign white population and many Chinese women and children, and a few men, when they were attacked by bandits, under the leadership of a fierce Tartar, and were besieged in the hotel. By placing a machine gun on the roof of the hotel the hero is able to guard the door and to prevent the bandits from gaining access to the hotel. Some of his charges, men and women, are killed by the bandits and when he finds himself in desperate straits he succeeds in rescuing the surviving ones by sending them to the boat, which had been made ready to steam away. He reached the boat last, carrying on his shoulder a white who had stuck by him to the end, being wounded mortally. The wounded man expires just as the hero reached the boat.

The plot was founded on the story by George Kibbe Turner; it was directed by Wesley Ruggles. Gwili Andre, Arline Judge, Edward Everett Horton, Zasu Pitts, and others are in the cast.

Not suitable for children for women, or for Sunday showing. Good for persons who like strong melodramas.

Substitution Facts: This picture is taking the place of "Frontier." Although no author's name was given in the contract or worksheet, from the description and pictures that appeared in the trade papers last year, when the RKO announcement was made, it would seem that it was to be a picture of the early Western days; therefore, it a theme substitution. In addition, in the worksheet Irene Dunne and Edna May Oliver are listed as stars to support Richard Dix and they do not appear in "Roar of the Dragon."

THE DEPARTMENT OF JUSTICE AFTER THE PRODUCERS ON ZONING AND "PROTECTION"

"As heretofore predicted by Allied," states a special bulletin issued by the Washington office of Allied States Association of Motion Picture Exhibitors, "the Department of Justice, following the decision of Judge Munger in the Youngclaus case, has indicated that it proposes to institute suits in all parts of the country where zoning plans were imposed on the independent theatre owners by combinations of distributors and chain theatres.

"This is the meaning of the suit just filed by the Attorney General against the United Theatres, Inc., and eleven distributors in New Orleans alleging a monopoly of the showing of second-run pictures and a freeze out of the independent exhibitors.

"The principle of the Youngclaus decision is applicable to conditions in many other territories where protection was framed and imposed by a combination chain theatre and exchanges operating through the Hays organization and the Government is in duty bound to proceed in all such cases."

Under the heading—"A NEW TRIPLE THREAT—DAMAGES" the bulletin says:

"In addition to Government action as above indicated we may reasonably expect to hear of many private actions for treble damages under Section 7 of the Sherman Act by theatre owners who have suffered probable damages by reason of the imposition of illegal protection by these Chain-Distributor Hays boards.

"It is interesting to recall that these boards were set up by representatives of the Hays office without consultation with or notice to the Allied Association, although when the campaign was launched representatives of Allied were daily in contact with the distributors at the 5-5-5 conference.

"But the distributors would not deal with true independents—they preferred men like Charlie Williams (see Judge Munger's findings)."

Let me call your attention to one fact, that the man who has written these opinions has had more experience with Sherman Act violations by big corporations than any lawyer employed or engaged by the Hays organization or by any individual producer-distributor. Mr. Myers, as head of the Federal Trade Commission as well as an official of the Department of Justice, prosecuted many such violators with results. It is natural for him, therefore, to speak with authority of such matters.

Notice what he says: "In addition to Government action * * * we may reasonably expect to hear of many private actions for treble damages under Section 7 of the Sherman Act by theatre owners who suffered probable damages by reason of the imposition of illegal protection by these Chain-Distributor-Hays boards." I believe Mr. Myers is modest when he says "We may reasonably expect"; my personal opinion is that we, not only may expect, but shall see action brought against the Hays organization, the producers collectively and individually, in almost every case where an exhibitor has been either squeezed out or suffered heavily as a result of the concerted action by these forces. There are now pending in the courts two actions, the Quittner, of Middletown, New York, and the Lowe, of Dorchester, Massachusetts. Both suits are in the hands of able attorneys: the former is handled by the firm of Graham & Reynolds, of New York City, and the other by Mr. George Ryan, of Boston. These two suits were brought on different lines, but both involve "protection"; both hold responsible not only companies but also individuals. And after the Munger decision no one has any doubt that these exhibitors will win them. It will thus be demonstrated for the nth time how easy is abuse of power, and how disastrous the results for those who abuse it: The winning of either of these two suits may throw into bankruptcy individuals as well as companies—the Quittner suit is for a sum exceeding five million dollars: there isn't so much cash available in the hands of all the defendants combined.

But there was no other way by which the abuses of these defendants could be stopped.

If you have suffered damages as a result of a combination of producer-distributors and affiliated exhibitors, shutting off product from you, consult your lawyer about it with the view of bringing action against the guilty persons. Remember that it is questionable if a distributor can prevent you from bidding for his product even though the theatres to which he sells it with protection belong to him so long as the theatre company is a separate corporation; some lawyers feel that there is a violation of the Sherman Act even in such cases. In any event, the opinion prevails that when a producer-distributor enters into a "protection"

agreement with the theatre department of another producer-distributor, a conspiracy is involved, unless equal opportunity has been given to you to bid for the product on equal terms: as long as you offer good United States money, some lawyers feel, no producer-distributor can prevent you from bidding for the product sought by a competing circuit.

FORECASTER TALK No. 8

About four months ago I saw a piece of news in the dailies to the effect that Warner Bros. had acquired the rights to Arthur Stringer's novel "The Mud Lark," for Barbara Stanwyck.

Thinking that it would be a 1932-33 picture, I bought the book and read it with a view to writing a review for the Forecaster.

I found the material very poor; it dealt with a young British orphan noblewoman who, as circumstances shape themselves, went to Canada and married a wheat farmer, thereafter living among the pigs and the cows.

The following was the criticism that I wrote under "Comment":

"There isn't much substance to this material. It has no originality, and lacks powerful human appeal. If anything it is trite. It is difficult for a picture-goer to believe that a girl of Joan's refinement would have continued living among pigs and cows, and in a dirty shack—there isn't one in a million that would do it. A similar idea formed the basis of the Paramount picture 'I Take This Woman,' with Gary Cooper and Carole Lombard; but the picture failed."

Under "The Editor's Opinion," the following was said: "There seems to be no possibilities for this story even if radically altered. If it did turn out fair, it would not be worth the cost of producing it."

Feeling that it would be a waste of money to produce it, with a consequent loss to the exhibitors who bought the Stanwyck pictures from Warner Bros., I sent a copy of my criticism to Abe Warner. But Warner Bros. went ahead and made it just the same; its studio heads no doubt felt that their staff would make the material suitable for a good picture by rewriting it.

The plot was reconstructed; Joan, instead of being left a titled young woman, was made into a New York chorus girl. The remainder of the story is about the same.

But the alterations in plot made the material ten times worse; the picture is sickening.

And when I say "sickening" I do not use the expression as an exaggeration; I mean it literally; the hero is shown as having a cold, constantly sniffing. The effect upon one's stomach will be worse if one should happen to see the picture immediately after a meal.

This is not the only blemish in the picture; there is lack of good taste to a deplorable degree. Some of the situations are vulgar; some "dirty." But Warner Bros. would not take the advice of a disinterested person.

You would think that, after wasting so much money on unworthy material, the Warner Bros. executives would have learned their lesson. But such is not the case: Among the books bought for production for the 1932-33 season is "The Match King," by Einar Thorvaldson. The hero of this book is supposed to be Kruger, the notorious Swedish financier, who committed suicide recently. I read the book and found so little pictureable material in it that I called up on the telephone Dan Michalove, who is now assistant to Abe Warner, and tried to persuade him to give it up. But he told me that they are going to change it all around. In order for Warner Bros. to profit by the notoriety of Kruger it will be necessary to maintain his characterization, as carried out in the book, pretty faithfully. If so, then there will be no chance of making the picture even tolerably entertaining, for no one can picture the doings of a scoundrel and make them interesting. This man was a forger, a faker and a licentious person, a man who brought misery upon millions of people throughout the world. How can such a character make an interesting figure in an entertainment? And yet Warner Bros. intends to make a special out of it, charging you high prices. Why don't they scatter three hundred thousand dollars on Broadway? They will get more value out of this money this way, for they will get much publicity and a great deal of fun.

Do not buy pictures this year unless you have the Forecaster by your elbow. If you should buy them without this information, you will pay much more than the pictures are worth or the conditions warrant. This is no time to make mistakes. Just read Senator Borah's speech and you will get an idea what will happen to you if you buy poor pictures, and if you pay as much for them as you paid last year.

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No. 32

Looking Into Last Season's Producer Performances—No. 1

As the season is about to end it would not be a bad idea for you to look over your contracts with the different producer-distributors to see how many pictures they have delivered to you, how many they still owe you, what you must do to retain full rights to the undelivered pictures, and whether it is worth your while becoming excited about any particular company's product. Let us first start with Metro-Goldwyn-Mayer.

The MGM Performances

The life of your 1931-32 contract with this company is for one year from the date of the first play-dated picture. All pictures not "generally released" within twelve months from that date will be delivered to you later on, unless they have been kept from release until August 31, 1933. The clause does not seem to be unfair. You do not have to send a notice that you want all pictures that have not been delivered during the life of your contract.

MGM sold you forty-eight pictures. Out of these it has delivered or is about to deliver thirty-five. This leaves thirteen to be delivered.

The thirty-five are the following: 2 Beery's, 3 Cosmopolitan's, 2 Crawford's, 2 Davies's, 1 Garbo, 3 Gilbert's, 1 Haines, 2 Keaton's, 1 Laurel & Hardy, 1 Lunt & Fontanne, 2 Montgomery's, 1 Novarro, 1 Shearer, 1 Tibbett, "New Morals for Old" ("After All"), "Arsene Lupin," "Flying High," "Guilty Hands," "Night Court," "Red Headed Woman," "The Squaw Man," and the 5 Marquee's—"Freaks," "Tarzan," "Wet Parade," "Washington Masquerade," and "Unashamed."

The thirteen pictures owed are the following: 1 Cosmopolitan, 1 Garbo, 2 Haines, 1 Montgomery, 1 Novarro, 1 Shearer, "The Awakening," "Boarding School," "Bridge vs. Bridge," "The Christian" (which in some instances was exchanged for "Wife to Hugo"), "Honolulu," and "Three Wise Fools."

Since two Garbo's were sold but only one so far has been delivered, I have been asked by some exhibitors to tell them whether they are entitled to "Grand Hotel" or not. A provision in the schedule reads as follows:

"It is understood and agreed that where a photoplay is designated in this schedule only by the name of a single star, or only by the name of a single director, this shall not refer to and there shall not be included herein because of such designation any picture in which the said star shall appear with any other star or stars, whether designated in the schedule or not, nor any picture which may be directed by the said director and in which there shall appear any star or stars."

Since Greta Garbo is one of several stars that

appear in "Grand Hotel," no exhibitor is entitled to this picture on his contract.

In reference to the Norma Shearer pictures, only one has been delivered so far—"Private Lives." For this reason some exhibitors have asked me whether they are entitled to "Strange Interlude" or not. Let me call your attention to the following facts:

On the schedule, immediately after the provision giving the distributor the right to "except and exclude" any picture in which more than one star appears, there is the following provision:

"It is further understood and agreed that Distributor may release at any time, and independently of this agreement, an additional photoplay of any star listed in the schedule (but not more than [3] such additional photoplays altogether during the term of this agreement); that nothing in this agreement contained gives Exhibitor any right to any of such additional photoplays, and, that any thereof, whenever released, may be exhibited and/or licensed for exhibition by Distributor free of any claim thereto by Exhibitor hereunder, and without affecting in any manner Distributor's obligation to furnish and Exhibitor's obligation to play and/or pay for any and all photoplays contracted for hereunder."

"Strange Interlude" is being excluded under this clause; therefore, no exhibitor has any rights to it.

According to information obtained by this office, MGM will deliver to the exhibitors the second Shearer picture.

Since the Norma Shearer and the Garbo pictures were the greatest assets in the 1931-32 contract, MGM's failure to deliver the second Greta Garbo picture is naturally a great loss to the contract holders, particularly since neither the Garbo nor the Shearer picture delivered was a very good entertainment. "As You Desire Me" is not blocking the entrances of any theatres, and the percentage of "Private Lives" was reduced in some places, as I understand, to thirty, from thirty-five, a fact which is an admission that the picture did not prove popular.

Let us examine the different pictures that have so far been delivered to see how they performed at the box office:

The Beery's: Both "The Champ" and "Hell Divers" proved far above the average.

The Cosmopolitan's: "When a Feller Needs a Friend" is an excellent picture, but it is not drawing very much, because "Kid" pictures have lost their vogue. "Beast of the City" drew average
(Continued on last page)

"Congorilla"*(Fox, Aug. 7 [1932-33 release]; running time, 74 min.)*

Excellent! It is a record of an expedition by Mr. and Mrs. Martin Johnson, the noted explorers, and is somewhat different from other travelogues in that it has sound—one hears the growls of the animals, the speech of the natives, and the rhythm of the native music. It starts off in a manner similar to other travelogues, with scenes of wild animals. A lion is shown capturing an animal and feasting on it. The attempts of wild dogs to get at the food, and then the eventual "cleaning up" by the vultures, are other sights.

The real interest begins with the expedition's first encounter of rhinoceri. Mrs. Johnson shows her bravery by getting very close to the animals; they are so tricky that one does not know whether they will charge or retreat. Mrs. Johnson is always ready with her rifle to shoot, if necessary.

Then comes the Lake of Makuru, with the millions of flamingos that inhabit it. They cover the entire expanse of water and are so densely packed together that the birds in the center cannot fly until those on the outer edge clear the way.

The first encounter with natives is with the Ndeze Tribe; they become friendly with the Johnsons.

Going on with their travels, they encounter a number of wild elephants. They then cross a stream infested with enormous crocodiles, hungrily awaiting for some one to fall in so that they may snatch at him.

The hippopotami they encounter next seem willing to pose for photographs and the Johnsons succeed in getting such excellent close-ups of the animals that one can see in the pictures exactly what they look like.

Then comes the most interesting part of the picture—the pygmies. They are a good-natured tribe, with the minds of children, given to infantile actions at times. One scene is particularly humorous; it is where Mr. Johnson gives cigars to two of the pygmies. Their attempts to light the cigars, using up several boxes of matches, brought roars of laughter from the audience. The Johnsons were able to photograph them in their daily routine of living, and even photographed the progress of a love affair from its early stages to the eventual marriage. This, too, brought much laughter from the audience.

After taking leave of the pygmies they travel on to the gorilla country. As usual, these animals are amusing, with their tricks, especially when they start pounding on their chests to express emotion. The Johnsons captured two baby gorillas, a male and a female; they are now comfortably lodged in a zoo.

Suitable for children and for Sunday showing.

"Almost Married"*(Fox, July 17; running time, 50 min.)*

Very unpleasant, for the action centers around the doings of a homicidal maniac. There is no entertainment in watching the doings of a madman, especially one with a tendency to kill. True, there is suspense throughout because of the danger to the heroine, but still she does not arouse much sympathy because she commits bigamy to protect herself, thereby involving the hero. Several of the situations are gruesome. One of such situations is in the lunatic asylum where the guards have to put a raving patient in a straight-jacket. Another ugly situation is the one in which the madman kills a young girl. The closing scenes, which show the madman attempting to kill the heroine, are exciting:—

The heroine attempts to escape from Russia with the family jewels. Fearing capture, an act which would have meant death, she begs help from an English friend, travelling on the same train. The only way to save her is to marry her and since the Englishman (hero) is in love with her he begs her to do so. She consents and they are married at the English Embassy. After the marriage she confesses to him that she was already married, but that she had run away from her husband because he was eccentric. No one ever knew of the marriage. She had not seen her husband for five years. The hero tells her not to worry. By the time they are in England, they are both very much in love with each other. The heroine's first husband is incarcerated in an insane asylum. He reads an item about the heroine's marriage to the hero and is determined to get to her. He escapes from the asylum and gets to London where he calls on his wife. She is terrified and the hero calls in a friend of his from Scotland Yard to help them out. The maniac meets a young girl who

recognizes him as a Parisian friend of hers. To silence her, he kills her. He attempts to kill the heroine, too, but the hero arrives just in time to save her. He shoots the maniac, who falls to his death.

The plot was adapted from a story by Andrew Soutar. It was directed by William Menzies and Marcel Varnel. In the cast are Alexander Kirkland, Violet Heming, Ralph Bellamy, Allan Dinehart, Herbert Mundin, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: This is being released as Number 344. On the contract 344 is listed as "Devil's Daughter," from the original story by Quinn Martin. It is a story substitution. (See editorial in January 16 issue about your rights in Fox substitutions.)

"White Zombie" with Bela Lugosi*(Halperin-United Artists, July 28; running time, 68 min.)*

This is certainly not up to "Dracula" or "Frankenstein," but the type of audiences that go in for horror pictures will enjoy it, for it has many situations that will send chills through one. As for other types, it is too gruesome to be entertaining for them. Zombie is the term used in Haiti for people who, according to the natives, are supposed to be the "living dead"; that is, persons whose minds are "dead" but whose actions are controlled through hypnotism. And since the story centers around the machinations of a man who brings them to this state, you can well imagine how horrifying it is at times. Some human interest is aroused by the sympathy one feels for both the hero and the heroine, who find themselves victims of the villain. The picture has been produced extremely well:—

The hero and the heroine are married in the home of a wealthy man who had befriended her. His home is situated in Haiti. This man is madly in love with the heroine and is willing to do anything to keep her from the hero. With the aid of the villain, who is called a "devil," he gives the heroine a drug in her wine. This renders her unconscious, as if she were dead. The hero is heart-broken, and after the burial he drinks heavily. He sees visions of her. The wealthy man, with the aid of the villain, takes the heroine's coffin from the grave and they restore her to consciousness. She obeys the biddings of the villain but the wealthy man is unhappy because of the state he had brought her to, for she cannot talk or act normally. He is chilled by her glassy stare. The villain now desires the heroine for himself, and so he puts the wealthy man in his power by injecting a drug into him, too. The hero asks the aid of a missionary to help solve the mystery of the heroine's death. They go to the wealthy man's home, and just in time. The wealthy man kills the villain, but, in pushing him over the cliff, he, too, falls to his death. With the death of the villain the heroine regains her consciousness and she and the hero are united.

The plot was adapted from a story by Garnett Weston. It was directed by Victor Halperin. In the cast are Madge Bellamy, Joseph Cawthorn, Robert Frazer, John Harron, Clarence Muse, and others.

Not suitable for children or for Sunday showing.

"Beyond the Rockies" with Tom Keene*(RKO Pathe, July 8; running time, 53½ min.)*

Very good. The difference between this Western and others is the fact that the villainous acts are not accentuated to the point of leaving in the spectator a harrowing feeling, and that there is a cattle stampede in it that is very exciting. It is, in fact, so exciting that an exhibitor will profit if he were to exploit it for all it is worth.

Just as in other westerns, in this one, too, the hero attempts to protect the heroine and her father from the villain; only that he is misunderstood once, for he was acting somewhat suspiciously. But in the end it comes to light that he was a U. S. Marshall, sent to the region to round out the bandits that were terrorizing the region, holding up the stages and committing other unlawful acts.

The plot has been founded on a story by John P. McCarthy; it was directed by Fred Allen. Rochelle Hudson plays opposite Mr. Keene. Some of the others in the cast are Marie Wells, Tom London, William Wells, Ted Adams, Julian Rovero and Ernie Adams.

Suitable for children and Sunday showing for those who show Westerns.

THE "CHRISTIAN CENTURY" ARTICLE BY DR. FRED EASTMAN

In the issue of HARRISON'S REPORTS of July 9 I stated that I would refer to an article by Dr. Fred Eastman, which appeared in the June 15 issue of *The Christian Century*.

The article Dr. Eastman refers to in his letter is too long to be reproduced in these pages but I shall reproduce part of it and attempt to give you the substance of most of the other.

The opening paragraph reads as follows:

"Mr. Will H. Hays and his cohorts are busy these days telling the public that the movies have achieved 'self-regulation' and that any attempt to secure legislation against block-booking or other measures for the protection of children is reactionary and blue-nosed. Their own formula for protesting citizens is to 'endorse the best and ignore the rest.' If this formula fails to abate the stream of filthy films it is too bad and the blame must rest upon the shoulders of the public who must want such films. If the public wants them, no amount of legislation can stop them. Therefore, legislation is futile. Be content to write Mr. Hays about it. Don't try to legislate morality. Keep out of politics. This is the substance of the argument. Much in it sounds plausible. Mr. Hays has persuaded many women's clubs and civic organizations that it is a wise policy."

Dr. Eastman then discusses the Chicago censorship situation and proves that the moving picture producers, though they advise others to keep out of politics, do not follow their own formula, citing the case of a Metro picture which was put by the local censors in the "Adults Only" classification, but in which the Hearst influence was used with the then Mayor Thompson to overrule the censors so as to protect the MGM-Hearst profits, and of a case in which the Balaban & Katz theatres showed two films without the "Adults Only" restriction although it had been so designated by the censors, the fact that Mr. Hays was using pressure upon Mayor Cermak having been brought to light. The Mayor admitted to a newspaper reporter, in fact, that Will Hays had him on the telephone a dozen times trying to induce him to permit the showing of "Scarface."

After citing other instances in which the producers resorted to politics to gain their ends, after expressing his opinion that censorship, applied at the distribution end, cannot correct evils that occur at the production end, and after declaring his belief that federal regulation is not attempting to legislate on morals but merely to restore to the local community the right to choose the pictures that shall be shown in its local theatres through the outlawing of pernicious trade practices such as block-booking, Dr. Eastman points out to the viciousness with which the producers, through Mr. Hays' office, are fighting the Brookhart Bill, which aims to set up a beneficial sort of federal regulation, proving further by this that the producers are always resorting to politics even though they advise others against it.

The article closes as follows:

"No sane person believes that morality can be legislated. Such federal legislation as that suggested above (in the Brookhart bill) make no such attempt. It aims simply at the same sort of control we have over the meat packers and the candy manufacturers, some of whom—until such control was established—found it profitable to adulterate their

products. Legislation did not make meat and candy pure, but it did provide a means by which an educated and aroused public could protect itself.

"We have safeguarded our children's stomachs. It is now time to safeguard their minds."

Dr. Eastman wrote his article, of course, before HARRISON'S REPORTS reproduced in its columns part of the confidential report Colonel Jason Joy submitted to Mr. Hays showing that, no matter how objectionable some pictures proved to the censors, all Col. Joy had to do was take a trip around the country, visit these censors, and the objectionable pictures were passed. Otherwise Dr. Eastman would have had additional evidence that the producers are using politics, and with a vengeance.

Dr. Eastman is perfectly correct in saying: "Until this (the profit) motive is made subordinate to service and to a sense of social responsibility the industry is on a precarious footing." I believe that the industry will have as sad an awakening as had the saloons, unless the cesspools of Hollywood stop pouring forth the sewage of warped minds.

AN ANSWER TO STRONGHEADEDNESS

Two weeks ago the City Council of Valdosta, Georgia, passed an ordinance creating a censor board with powers to tell the theatre owners of that city what pictures they may and what they may not show.

The act that led up to this move on the part of Valdosta's City Council will, I am sure, prove of great interest to you, including to Mr. Will H. Hays.

Ben Stein, of Jacksonville, Florida, owns two theatres in Valdosta: The Palace and the Ritz. He plays MGM pictures. When his local manager announced "Freaks" as forthcoming, representatives of many organizations requested him not to show the picture. The local manager referred the matter to Mr. Stein, and Mr. Stein called on the branch manager of the MGM Jacksonville exchange and presented the requests of these organizations to him. But the branch manager refused to release him from the picture. Mr. Stein put off booking it and the MGM exchange manager, in order to force Mr. Stein's hand, held up all other bookings.

Since Mr. Stein could not pay for this picture and lay it on the shelf, he booked and showed it in his Class "B" house. And the censor board was the reply of the city.

What will the attitude of MGM executives be in the matter of "Red Headed Woman"? Perhaps such that will give cause for more censor boards!

JUDGE MUNGER'S DECISION ENDORSED BY WOMEN'S FEDERATION AT LINCOLN

According to the *Lincoln Star*, of Lincoln, Nebraska, Judge Munger's decision in the Young-claus case was endorsed by the executive board of the Nebraska Federation of Women's Clubs, on Friday, July 8. The *Star* states:

"The board endorsed the movie decision both as fair play to the independent theatre owners and as a possible wedge in the breaking down of the block-booking practice in the film industry ***.

"Members of the board explained that their interest in the movie situation arises chiefly out of a consideration of the moral and educational quality of films. It is their belief that if the block-booking system is broken down, theatre owners may be induced to select pictures of higher standard ***."

business. "Skyscraper Souls" has just been released and we shall not know how it will perform. But I understand it is a terrible picture.

The Crawford's: "Possessed" drew far above the average business, and "Letty Lynton" followed pretty close in big cities but it is not doing so well in small towns.

The Marion Davies's: "Polly of the Circus" flopped. "Blondie of the Follies" has not yet been released; it will be released August 20.

The Garbo: "As You Desire Me" is not blocking the entrances of the theatres that play it; it is a mediocre entertainment.

The Gilbert's: Both "Phantom of Paris" and "West of Broadway" flopped terribly.

The Haines: "Are You Listening?" certainly flopped.

The Keaton's: "Passionate Plumber" drew average business. "Speak Easily" will be released August 13.

The Laurel & Hardy: "Pardon Us!" drew above the average business.

The Lunt & Fontanne—"The Guardsman": It drew below the average business.

The Montgomery's: Both "But the Flesh Is Weak" and "Lovers Courageous" drew below the average business.

The Novarro: "The Huddle" is drawing average business.

The Shearer: "Private Lives" flopped—average business.

The Tibbett: "Cuban Love Song" drew far below the average.

"New Morals for Old" ("After All") is dying at the box office.

"Arsene Lupin" drew below the average.

"Flying High" drew below the average.

"Guilty Hands" drew average business.

"Night Court" drew average business.

"Red Headed Woman" is, as I understand, dying at the box offices, even of big city theatres. The picture-goers are revolting at its dirtiness.

"The Squaw Man" drew average business.

The Five Marquee's: Of the pictures of this group, only "Tarzan" proved of any consequence; it drew far above the average business. "Freaks" died at the box office and left a trail of wreckage in its wake. "Wet Parade" flopped terribly, even in the big cities—it did so in New York. "Washington Masquerade" has just been released; therefore the results will not be known for sometime. But I predict that it will not draw more than average business. "Unashamed," too, has just been released. But it is so poor that I am sure it will draw below the average business.

Paying high prices for the five Marquee's to get one good picture out of the five was, you will have to admit, unwise. For that matter, the analysis shows that the MGM program did not set the world afire. Nor will it set it afire during the 1932-33 season, if one is to judge by the material they

have so far announced, as analyzed in the *Forecaster*, which was printed and mailed to the *Forecaster* subscribers this week. It will pay an exhibitor, therefore, to watch his step.

Study this analysis carefully and act accordingly.

ABOUT THE CANCELLATION PROVISION IN YOUR TALKING PICTURE INSTRUMENT CONTRACT

Several exhibitors have written me that their talking picture instrument contracts contain a provision giving them the right to cancel the contract after three years have expired from the day they signed it by giving a six-months' cancellation notice.

As I understand the matter, an exhibitor can take advantage of his cancellation option only if he is in good standing as regards to payments due.

The instrument will, of course, be removed after the six-month period of the cancellation expires.

If you can install a brand new instrument from another company, as good as the one you have, or even better, at no higher cost than the amount you are now paying for service charges, to include amortization, carrying charges, and service charges, then I would suggest that you send in your cancellation notice at once, taking care to negotiate for the other instrument so that it may be installed immediately after your present instrument is removed, without the necessity of shutting down your theatre even for one night.

Even if your new instrument were to cost you a little more, I would suggest that you contract for it, for the cost of replacing the parts in your present instrument will undoubtedly be high, high enough to enable you to save money even with higher weekly payments than the present service charge is costing you. Besides, your sound would be better, for there have been improvements in three years.

If your present instrument is fitted with horn reproducers and you still wish to retain the instrument, I would suggest that you demand of the company to fit it with dynamic cone reproducers, for a dynamic cone reproducer gives one hundred per cent better sound than a horn reproducer. All reputable manufacturers of radio sets have discarded the horn reproducers for several years, adopting the dynamic cone reproducers.

One of the reasons for the diminution of picture patronage has been the poor sound. And the horn reproducer cannot give any better than commercial sound, because the horn cuts off the high and the low frequencies, whereas the dynamic cone reproducer has a much higher reproduction range—it can reproduce frequencies as high as five thousand cycles and as low as sixty.

Most theatres were built during the days of the silent picture, when the problem of acoustics was unknown. As a result, the acoustics of these theatres is poor, even with the doctoring that has been done to them. An instrument that gives poor reproduction intensifies this evil; so much, in fact, that it renders speech almost unintelligible. Remember that the hearing of most people is either defective or not quite sensitive. Poor sound naturally tires these people and in time makes them lose the desire to attend picture performances. That is why you must have the best reproducer obtainable.

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No. 33

HAS A COMMON SENSE ERA DAWNED IN THIS INDUSTRY?

Are we beginning to get sense?

I have received letters from different territories telling me that the exchanges not only are not asking more money than they received last year but that they feel happy if they should be able to get seventy per cent of what they received last year. Evidently they realize that the exhibitors are not in a position to pay more than half the rentals they paid last year and feel that they are fortunate if they can get three-fourths. They know that all commodities have been reduced anywhere from fifty to twenty-five per cent and the lessened receipts affect every one, and rather than force an exhibitor to shut down they are giving in.

HARRISON'S REPORTS feels glad at this show of sanity. Yet the exhibitors deserve this consideration from the distributors, for the cost of pictures has been reduced, in some instances to as much as fifty per cent. It is natural, therefore, that the exhibitor should get some benefit out of this cost reduction.

The one other thing the distributors can do now is to make some adjustments in the contracts they have already sold. It is not fair that those who showed willingness to co-operate should be penalized. Let every one have a fair break!

NOT VERY CREDITABLE CONDUCT

As a result of a recent statement in the trade papers quoting Sidney R. Kent, President of Fox Film Corporation, as having said that the Five-Five-Five contract form will be offered only to "approved" exhibitors, Abram F. Myers, General Counsel of Allied States Association, by direction of the National Board of Directors, sent a letter to Mr. Kent inquiring when the Five-Five-Five contract will be put into effect, in what respect it will conform to or depart from the draft agreed upon, and who will be classed as "approved" exhibitors eligible to the benefits of this contract form and who will not. Since Mr. Kent had taken part in the conferences that drafted the Five-Five-Five contract, an inquiry of this kind was not out of order.

On July 5, Mr. Myers received the following letter from Mr. Kent's secretary:

"As Mr. Kent is sailing for Europe he asks me to reply to your letter of June 28 in regard to the status of the 5-5-5 Contract.

"Mr. Kent does not have any of the information requested in your letter."

The action of Mr. Kent in directing his secretary to answer Mr. Myers' letter and the curt and otherwise unsatisfactory reply his secretary made are least flattering to Mr. Kent; they do him no credit whatever. Mr. Myers today represents at least six thousand exhibitors, members of Allied States Association, and any disrespect shown to him by Mr. Kent or anybody else is shown to these exhibitors.

Aside from the fact that Mr. Myers deserves the respect of Mr. Kent and of every one connected with the motion picture industry as the general counsel of a large organized body of men, he is entitled to such respect also as a man. How much of man, Mr. Kent knows, from the experience he had with him during the Trade Practice Conference.

Even if Mr. Myers were an unknown person, representing no one but himself, still he should have received a courteous reply just the same, for no executive with a responsible position such as Mr. Kent occupies can afford to slight any one. And certainly big men do not give such

replies to any one, let alone to the representative of thousands of men who will soon be asked to buy his goods.

I fear Mr. Kent has done an unwise thing when he flouted the representative of thousands of exhibitors, beloved by them. I am sure that he will hear from most of these men through his representatives, when these call on them to solicit their business.

THE FIVE-FIVE-FIVE CONTRACT

I have been asked by some exhibitors to make some comment on the Five-Five-Five contract with a view to advising them whether it is better for them to sign this form or the form each distributor has put out for his particular needs.

In comparing the copy I obtained from a distributor with the copy sent me by Mr. Myers I found many discrepancies.

I did not examine the two copies closely enough to determine whether the changes are or are not important; I felt that, since the copies I have been able to secure are only proofs, these may be changed still more, in which event my labor would be wasted; and I cannot afford to spend several hours for nothing during this warm weather when there is other work to do.

I have noticed, however, a statement issued by the distributors through Mr. W. S. McKay, attorney for Universal, giving the distributors' fear lest the Government take action against any concerted move of the distributors as the cause of their unwillingness to put the Five-Five-Five contract through.

Though it is probable that the U. S. Government might take action against the producers and distributors if they should attempt to force this contract on the exhibitors, it is my opinion that they did not want to put it through anyway; they had made so many concessions to the exhibitors during the negotiations that after the meetings were over they realized it and "renigged," without saying so. The decision of the courts in the Youngclaus case has no doubt given them the excuse they were seeking to get out of it.

If they are sincere in their desire to put this contract form through but are prevented from putting it through by fear of Government action, I believe a way can be shown them where they can put it through and still be within the law. Judge Thacher said: "Nothing that has been said should be taken in derogation of the right of trade or commercial groups to voluntarily impose upon themselves standard forms of agreement which do not unduly restrict competition and thus restrain trade, or to agree that all controversies arising between them shall be settled by arbitration. Such agreements dealing only with the rights of those who execute and intend to be bound by them are normal and usual, and are proper instruments in the lawful conduct of trade. It is only when such agreements are sought to be imposed upon others, regardless of their wishes, by coercive combinations having the power to say 'take what is offered or get nothing,' that they become illegal."

Suppose the Allied executives obtained the written authorization of several thousand exhibitors to agree with the producers through a representative of theirs authorized by them in writing to negotiate with the duly authorized representatives of the exhibitors a uniform contract with a fair arbitration provision, such a contract would undoubtedly be in conformity with the law; but it would bind only those who by their signatures agreed to accept its provisions; no distributor would be able to enforce it on those who did not agree in writing to accept it.

Where there is a will there is a way. But the will must be sincere and not a blindfold for ulterior purposes.

"Her Strange Desire"*(Powers, July 1; running time, 55 min.)*

A mediocre sex comedy-drama. It is slow-moving and tiresome, the sort of sophisticated English comedy that is not quite suitable for American audiences. The heroine is an extremely unsympathetic character; she is sexy, resorting to low tricks to satisfy her vanity, and conscienceless in that she attempts to frame the hero because he had refused to succumb to her physical charms. It is sex from beginning to end, and there is nothing in it to recommend. It is an English made production:—

The heroine, wife of an English lord, much older than she, is infatuated with the hero, her chauffeur. She has some friends at her country estate for the week-end but is bored. On the pretext of having the lamp in her room fixed, she calls for the hero. She is in negligee and attempts to arouse his interest in her. Led on by her advances he kisses her, but resents her attitude. He knows she is using him just for amusement and he refuses to be a party to her desires. This enrages her. She bangs on her door and when the servants rush to her aid she tells them the hero had forced his way into her room. He is arrested. The trial brings out facts that conclusively point to the hero's innocence and he is freed. The heroine's husband engages a middle-aged, ugly, married chauffeur for his wife.

The plot was adapted from the play "Potiphar's Wife," by Edgar Middleton. It was directed by Maurice Elvey. In the cast are Laurence Olivier, Nora Swinburne, Norman McKinnell, Guy Newall, and others.

Not suitable for children or for Sunday showing.

"Drifting Souls" with Lois Wilson*(Tower-First Div., Aug. 6; running time, 65 min.)*

A moderately entertaining program picture. The story is somewhat illogical, and the action is slow. Sympathy is aroused for the heroine but not enough to hold the interest throughout. There is some suspense in the closing scenes where the hero is being tried on a charge of murder, of which charge he was innocent:—

The heroine, a lawyer, is in need of \$5000 for an operation for her father which meant saving his life. She advertises her services for a year in return for the money. The hero, a wealthy young man, was intoxicated while driving his car with the villain and a young girl, who were trying to frame him in it. He cannot control the car and is followed by a motorcycle policeman. Since the villain had liquor in the car he did not want to be caught. He knocks the hero unconscious, takes the wheel and runs down a man, but does not stop. When the hero comes to, the villain tells him he had killed a man. The hero begs the villain to help him. In order to establish an alibi the villain arranges for the hero to marry the heroine in name only, for he had seen the advertisement in the paper. But later when the hero loses all his money the villain tells the police about the accident and the hero is arrested. The heroine defends her husband in court and proves his innocence, at the same time bringing out the guilt of the villain, who is ordered arrested by the court. By this time they are in love with each other and are united.

The plot was adapted from a story by Barbara Hunter. It was directed by Louis King. In the cast are Theodore Von Eltz, Bryant Washburn, Shirley Grey, Raymond Hatton, Edmund Breese, Misha Auer, and others.

Hardly suitable for children. Not a Sunday picture; it would be more appropriate for a double-feature bill during the week.

"Skyscraper Souls" with Warren William and Maureen O'Sullivan*(MGM, July 16; running time, 98 min.)*

MGM probably attempted to make another "Grand Hotel" of this picture, since all the action takes place in an office building and concerns various tenants in the building; but they have certainly been unsuccessful. For one thing, the story is thin, drags, and hardly holds the interest. And then the talk is the dirtiest heard in any picture for a long time, such as a prostitute boasting about the fact that her time means money and other equally filthy talk; besides that, there are many suggestive situations, as for instance one in which the heroine tells her sweetheart not to kiss her or stay too close to her since it excited her. The hero is a scoundrel—he is unfaithful to his wife, and to his mistress; he attempts to induce the young heroine to live with him be-

cause of the luxury he could give her; and worst of all he double-crosses his friends, bringing about their financial ruin. There is a collection of most unsympathetic characters in this picture—the hero, as said, is a scoundrel; the heroine, a fool; her sweetheart, a nag; the only one who arouses any sympathy is the hero's mistress.

The story revolves around the doings of tenants in a large office building. The hero had built it and he wanted above everything else to own it himself, free and clear. He had been separated from his wife for some time, and had been living with his secretary. He had always told his secretary that he could not obtain a divorce. But she finds out that he had been lying to her when his wife calls and tells her that the hero had never asked for a divorce. The secretary notices the hero paying marked attention to the heroine, a young stenographer in the office. The heroine is in love with a poor bank clerk who is jealous and naggy. Disgusted at her sweetheart's suspicions, the heroine accepts an offer of the hero to go on a cruise with him. The secretary cannot bear to part from the hero and shoots and kills him. She then jumps from the roof of the office building to the street and is killed. The heroine and her sweetheart are reconciled.

The plot was adapted from the novel by Faith Baldwin, and directed by Edgar Selwyn. In the cast are Gregory Ratoff, Anita Page, Veree Teasdale, Norman Foster, George Barbier, Wallace Ford, Hedda Hopper, and others.

Not suitable for children or for Sunday showing. (Not a substitution).

"Son of Oklahoma" with Bob Steele*(World Wide, July 10; running time, 53 min.)*

A good western. With the exception of one or two situations where there are incongruities the result of bad editing, the picture has been produced well enough to grip one. There is fast action, and considerable human interest. The characterization of the hero's mother is not so good, for she is shown planning to rob her own son, whose identity she did not know, of his own mine; but it turns out all right—she does not do it, and discovers who the hero is.

The story shows the villain forcing the mother of the hero, while he was still a baby, to abandon her husband, while they were in the desert, and to follow him. She takes her child along. But the child climbs down from the wagon. When the mother discovers the loss of her child, she begs the villain to go in search of him. He pretends to go, but instead he goes after the husband, whom he shoots and wounds, apparently mortally. He returns to her and tells her that he had not been able to find the child. The mother pretends that she had fainted; and while the villain rushed to the pond for some water the heroine mounts her horse and runs away from him. The child had been found by a Mexican in the desert. The rocks the baby hero had been playing with when he was found were gold-bearing rock. The Mexican is mad with joy; he takes the baby and returns to his home. The hero is reared by the Mexican. When he grows to be twenty-one years' old, he is told by his foster father that the gold mine is his. The hero's mother, after running away from the villain, had entered the saloon business with the hope that some day she would find the villain and through him her son. She was going under the name "Shot-Gun Mary." The villain accidentally comes across her, conducting a prosperous saloon. She asks him about her son. She is about to shoot him when he stops her with a promise of a share in the gold mine of the hero if she would help him find it. She agrees to work with him. Following the hero in the desert she pretends that she had fainted. The hero carries her to his cabin. There she discovers the identity of the boy. The villain's men hold up a stage and rob it of a shipment of paper money amounting to ten thousand dollars. The villain decides to pin the robbery on the hero. He frames him. But in the end, the hero, with the aid of his mother, whose identity he had not learned yet, foils the villain's scheme. The Marshall of the region, who had been sent for, turns out to be the husband and father; he had not died from the wounds inflicted on him by the villain. A happy reunion results.

The story is by R. N. Bradbury also the direction. In the cast are Josie Sedgwick, Robert Homans, Julio Rivero, Earl Dwire and others.

If you are in the habit of showing such pictures to children, this might not prove unsuitable but it is not so excellent for them. Use your own judgment about showing it on a Sunday.

"Dr. X" with Lionel Atwill, Lee Tracy and Fay Wray

(First Nat'l, Aug. 27; running time, 76 min.)

Audiences who go in for horror pictures will have nothing to complain of in this one, for it is chilling from beginning to end. It has been done in technicolor and the colors blend effectively, making the situations even more wierd and terrifying. The audience is kept in tense suspense throughout and the identity of the murderer is not known until the closing scene. Incidentally, this scene in which his identity is made known is the most horrible thing seen in any horror picture, even worse than the transformation scene in "Dr. Jekyll and Mr. Hyde." The situation in which the heroine is under the power of the murderer is so exciting that the audience screamed. The tension is broken at various times by the comedy injected by Lee Tracy, as a reporter out to get his story, but it is no picture for sensitive audiences:—

Several brutal murders had been committed in the vicinity of the research school run by Dr. Xavier, in the light of a full moon. The police suspected that they had been committed by one of the doctors in Dr. X's school since all the bodies had been mutilated with an instrument which could be found only in his school. Dr. X explains to the police that it must be the work of a madman and begs them to give him forty-eight hours during which to prove the guilt of whoever may have committed the murders. He forces his assistants to undergo tests but excludes one of the men because he had only one hand and since all the victims were strangled he did not suspect him at all. The hero, a newspaper reporter, who had followed the doctor to the scene of the test for a story, falls in love with the heroine, the doctor's daughter. The heroine is on a bed, re-enacting the murder so that the nervousness of the suspected men might be tested. The doctor's butler was supposed to take the part of the murderer. Instead, the doctor with the one arm, with the use of a hand made of synthetic flesh, comes to her. She screams, but no one can rush to her rescue since her father and the other men were handcuffed to their chairs. But the hero jumps at the murderer from his hiding place and throws him from a window down a cliff to his death. The hero and the heroine are united.

The plot was adapted from a play by Howard W. Comstock and Allen C. Miller. It was directed by Michael Curtiz. In the cast are Preston Foster, Arthur Edmund Carewe, John Wray, Harry Beresford, George Rosener, and others.

Not suitable for children or for Sunday showing.

SUBSTITUTION FACTS: "Dr. X" is released under number 654. On the contract 654 is listed as "Merry Wives of Reno," by Robert Lord. It is a story substitution.

"Guilty as Hell" with Edmund Lowe, Victor McLaglen and Richard Arlen

(Paramount, Aug. 5; running time, 78 min.)

Good entertainment, somewhat different than the usual run of murder mystery pictures, in that the audience knows from the very beginning who the guilty man is, which fact is not known by the characters in the picture. It holds the interest from beginning to end. Besides suspense and human interest, there is much comedy, caused by the friendly bickering between the police inspector and his pal, a newspaper reporter. The suspense and human interest are aroused by the fact that one fears lest the innocent man be hanged, and the guilty man, who had carefully planned the murder, escape. There is a little romance in the story; the newspaper reporter falls in love with the convicted man's sister, only to find out that she already had a sweetheart:—

As the picture opens a doctor is shown strangling his wife to death, and carefully arranging evidence so as to involve an innocent man, who he knew was his wife's lover. Just as he is to leave, he receives a telephone call from a friend in the same building who was to accompany him to a lecture. He makes his friend believe he had been talking to his wife. As he leaves the house he tells the housekeeper that his wife had a headache and just then the radio starts playing. The lover calls to see the wife that evening and finds her dead. He rushes away from the premises. When the body is found the police inspector is called in, and his pal, a newspaper reporter, follows right after him. With the help of the doctor, who had been called home, suspicion falls on the lover. He is arrested and sentenced to be hung. His sister is frantic. The newspaper reporter, who had fallen in love with her, does all he can to help her get a re-

prieve from the Governor, but they are unsuccessful. The reporter gets into a fight with his friend, the police inspector, who grabs him by the throat. He tries to pull away his friend's hands and suddenly it dawns upon him that the boy is not guilty. By showing how a person that is being strangled will grab the strangler's hands, instead of his watch charm, he convinces the inspector, who calls the warden to delay the hanging. And then everything seems to dawn upon them. They finally clear it up by getting conclusive evidence against the doctor. Just as they are to arrest him, the doctor chews on a piece of poisoned gum and dies. The sister tells the newspaper reporter that she has a sweetheart and thanks him for everything he had done for her.

The plot was adapted from the play by Daniel N. Rubin; it was directed by Erle Kenton. In the cast are Adrienne Ames, Ralph Ince, Henry Stephenson, Noel Francis, and others.

Because of some rough conversation between the inspector and the reporter referring to women, it is unsuitable for children and for Sunday showing.

"From Broadway to Cheyenne" with Rex Bell

(Monogram, Aug. 15; running time, 59 min.)

A strong melodrama. It is a semi-gangster picture, the action of which starts east and shifts to west. There are thrills aplenty, and many killings. There is also considerable human interest:—

The hero is a member of the New York police force. After a gang fight in which he took a prominent part, he goes west to visit his father and to spend his vacation. To his surprise, he finds in his home town the New York gangsters, who had run away from New York and there found refuge. The father of the girl he loved is one of the gangsters; he was tending bar. By talking to him kindly he finds out that he had been forced to continue with the gang. The leader of the gang was at that moment presiding at a meeting of cattle raisers offering them protection if they would join the association. The hero, whose father was to be one of the members, takes the floor and exposes the racket. The leader of the gangsters vows vengeance. He takes his gang and, armed with a machine gun, speeds with their car to the browsing fields where they mow down several of the best cattle. The hero with a posse goes after them. A battle ensues. With the aid of other ranchers, who had come to the rescue with the sheriff, the hero is able to exterminate the gang and to restore law and order. The heroine, who had followed her father west, is glad to say "yes!" to the hero's proposal.

The plot has been based on a story by Wellyn Totman; Harry Fraser directed it. The direction and acting are good. Marceline Day is the heroine, and Mathew Betz her father. Huntley Gordon, Robert Ellis, Roy D'Arcy, Gwen Lee and others are in the supporting cast. The talk is clear.

Because of the fact that law and order prevails I doubt if it will prove harmful to children, except that it may prove too strong for them. Whether it is a Sunday picture or not, enough facts have been given to enable each exhibitor to determine for himself.

SCORE CHARGE DEAD!

Mentioning anything about a score charge now is just like exhuming a corpse. But I feel that I must say something to warn the few exhibitors that might be gullible enough to believe some salesman who wants to make a record, that score charges are still made, except with one or two of the big companies.

The score charge may have passed, but it has left a trail of the saddest memories, for if there was anything in the business that was closer to highway robbery I have not been able to discover it. The evil was at its height in the early days when an exhibitor would contract for a picture and a few days prior to the day of exhibition would receive a bill for score charges equalling the price of the picture! To this day I cannot believe that such human beings exist, beings that will take advantage of another human being under such circumstances. Yet it has been done.

Whenever I hear a distributor, executive or employee, denouncing some exhibitors for the unfair tactics they employ to take advantage of the poor down-trodden distributors, I have a good laugh; all I have to do is bring back to my memory the score charge.

ONE MORE CATCH CLAUSE IN THE FOX CONTRACT

The following letter has been sent to the Fox branch managers by the Home Office:

"Owing to the various changes in our production schedule which cannot be foreseen at this time, we believe it is vitally necessary wherever we sell part of our product on a percentage basis to provide for such changes. In other words, we cannot expect you to properly designate the percentage pictures so far ahead of release date. We have, therefore, decided upon a clause to be inserted in all our contracts containing percentage terms which will enable us to interchange the designations on pictures at our option, provided we notify the exhibitor 14 days prior to his availability date.

"The following is the clause as drawn by our legal department:

"It is agreed that the foregoing designation of pictures to be played on percentage and flat rental is tentative, and that the distributor shall have the right at its option to change such designation from time to time provided that notice of any new designation shall be given to the exhibitor at least two weeks prior to availability date, and provided further that the number of pictures designated in the foregoing schedule to be played at a certain percentage shall not be increased."

"With the above clause you are at liberty to allocate your contracts designating the percentage pictures as well as you can at this time, but if at a future date you find that some picture which you had originally classified as flat rental, turns out to be an outstanding production, you will be within your right to notify the exhibitor that same will take the place of some other subject reversing the terms. * * *

You will notice that this new provision, though it takes care of the "outstanding productions" by making them percentage pictures even though they were not designated as such originally, says nothing about the lemons Fox will undoubtedly produce; these must be played and paid for on the original terms.

It is a good clause, for Fox, if it can get away with it. But for it to get away with it the quality of the Fox pictures during the 1932-33 season must be far better than that of the pictures it produced last season. During the 1931-32 season, the quality of the Fox pictures was pitiful; who can guarantee the exhibitor that they will not be worse during the 1932-33 season? The Fox assurances mean nothing; they have been given without stint every season, but this did not make the pictures any better.

Looking over the *Forecaster* analysis of the Fox product, I cannot justify an exhibitor's accepting such a provision in any distributor's contract, unless the exhibitor is given the right to reject one other picture for every picture put into the percentage classification.

If the independent producers were only far-sighted men! I believe they would get away with the lion's share of the business this year.

FORECASTER TALK No. 9

When you call the film salesman's attention to the poor quality of most material his company has announced for production, he invariably assures you that it will be altered all around before "shooting" begins, leading you to believe that the alterations will improve it.

No film company seeks to engage good writers as much as does MGM; and no company spends more money in producing pictures. If "the material will be improved by changing" should be told to you by an MGM salesman, then ask him why his company did not improve "Washington Masquerade"? The picture has been founded on the French play by Henri Bernstein. Paris is the locale of the play, and a Socialist Deputy the central character. The MGM production forces made Washington the locale, and an American Senator the central character. The plot was left about what it is in the play, only that the Power Interests are made to seek the hero's ruination.

But despite these alterations, the material was not improved much, for the characterization of the hero was left as it was in the play.

How can any one take intense interest in the affairs of a weakling? Such is the hero of "Washington Masquerade," for to begin with he falls under the charms of the adventuress, who had been used by the plotters to bring about his ruin. On top of this, he sells out to the Interests. He does not, of course, accept money, but what he does is not less unworthy—he makes a deal accepting a promise for one-half million dollars worth of business with the understanding that he was to resign from the office of Senator. The excuse that he did it to please his beautiful wife does not lessen

his guilt, not only because of the act itself but also because he had been warned by his loving, loyal young daughter, who had seen through this woman.

When I read in the dailies recently that MGM bought this play, I thought that it would be a 1932-33 picture; and since I wanted to have a *Forecaster* review ready I obtained a copy of the play and read it. The following is what was said under "The Editor's Opinion":

"Though the play had a successful run, it is not good picture material. The heroine is a despicable sort of woman, and the hero a weakling, for he accepts bribes in order for him to maintain his faithless wife in style. It is a risk."

Because of the lavishness with which it has been produced, and because of the fact that popular Lionel Barrymore takes the hero's part, the picture draws fairly well; but it would have drawn much better had the characterizations and the plot been altered. The hero should have been made to get the best of the plotters in the end. No one likes a defeated hero, least of all a dead hero, particularly when his death is brought about by humiliation and not by a meritorious act.

Next time a film salesman assures you that the rotten material his company has announced for production will be made better by altering, just show him this article; you should be able to confound him with it.

If you needed the information contained in the *Forecaster* in buying the pictures of the other companies, you have greater need of it in buying the pictures of this company, for this reason: According to the MGM Work Sheet, which has just been put out, all you are offered is the names of stars and the numbers of the pictures. The names of no novels, plays or short stories are given with the exception of "The Outsider," which is a finished picture, having been taken over by MGM through Irving Thalberg, while he was in England last year. Since the quality of the story material affects the drawing powers of a star anywhere from twenty-five to fifty per cent, knowledge of what stories a star will be given is essential to enable you to determine how much a particular star's pictures are worth. But this information MGM denies you this year.

Since founding the *Forecaster*, I have made it my duty to watch the newspapers for announcements of books, plays or magazine stories the picture rights of which have been acquired by moving picture producers. Accordingly, I noted the names of the books, stories or plays announced by MGM; and since I wanted to have the *Forecaster* reviews ready to "shoot" them out to the *Forecaster* subscribers when the MGM Work Sheet or contract was out, I obtained copies of these and read them, writing the reviews. About two weeks ago I printed them in the MGM *Forecaster* section. The information contained in it is invaluable to any of you; it will be the only means by which you will be able to have an idea what the quality of the MGM product will be during the 1932-33 season. With this information, you should be able to save considerable money, regardless of how independent the attitude of the MGM film salesman may be—you can bring down to earth with facts any person, no matter how sure of himself he may be.

Considering how little this information will cost you, it will be highly unwise for you not to send your check for a subscription, particularly since I guarantee the return of your money without any argument whatever in case you should feel that you did not profit by the information.

Remember that the first two pictures forecast and produced have been judged one hundred per cent accurately; they are, "Congorilla," Fox, and "Guilty as Hell," ("Riddle Me This"), Paramount. Fox is rushing to sell "Congorilla" so as to take advantage of the success of "Bring 'Em Back Alive." Buy this picture without the *Forecaster* information and you break your neck!

* * *

"Mud Lark," the Warner Bros. picture which was produced with Barbara Stanwyck, and which was discussed in the *Forecaster* issue of July 31, has been released under the title, "The Purchase Price."

SERIES OF ARTICLES ON PRODUCER 1931-32 PERFORMANCES POSTPONED

Until I get all the information I want so as to make the information accurate, I have postponed the series of articles I started, dealing with the producer performances during the 1932-33 season. I hope to have the second article of this series in next week's issue.

If you have missed the first article, which appeared in last week's issue, write for a duplicate copy. You should, in fact, look through your file and order copies of all the issues that are missing. These will be supplied to you free of charge no matter in what part of the world you may be.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XIV

SATURDAY, AUGUST 13, 1932

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RELEASE SCHEDULE FOR FEATURES

Allied Productions Features

(5360 Melrose Ave., Hollywood, Calif.)

Four Allied Specials

Davey Jones' Locker—by Richard Barry
Red Kisses—by Charles E. and Harry Clay Blaney
Three Castles—by Franklyn C. Mortimer
Slightly Used—by E. Morton Hough

Six Stage Classics

Vantiy Fair—by William Thackeray
File 113—by Emile Gaboriou
Madame Bovary—by Gustave Flaubert
A Parisian Romance—by Richard Mansfield
Anna Karenina—by Count Leo Tolstoy
The Iron Master—by Georges Ohnet

Four Monte Blue Specials

The Stoker—by Peter B. Kyne
The Valley of Adventure—by George W. Ogden
The Intruder—by Barry Barringer
The Nestors—by Mae Sheldon and Loring Kelley

Eight Hoot Gibson Specials

A Man's Land—by Adele Buffington
(Other titles not yet announced)

4 Classy Melodramas (Titles to be announced)

2 Special Road Show Attractions

Without Children—by E. Morton Hough
(The other title to be announced)

Columbia Features

(729 Seventh Ave., New York, N. Y.)

2507 The Riding Tornado—Tim McCoy.....	May 4
2010 Attorney for the Defense (Zelda Marsh)— Edmund Lowe	May 21
2013 No Greater Love (The Artist's Model)....	June 4
2508 Two Fisted Law—Tim McCoy.....	June 8
2028 Blonde Captive	June 17
2018 Hollywood Speaks—Tobin-O'Brien.....	June 25
2020 By Whose Hand—Ben Lyon-Barbara Weeks.	July 6
2003 War Correspondent—Holt-Graves	July 25

(More to come on 1931-32 Season)

Beginning of 1932-33 Season

3811 Hello Trouble—Buck Jones.....	July 15
3001 American Madness—Walter Huston.....	Aug. 15
3812 McKenna of the Mounted—Buck Jones.....	Aug. 16

First National Features

(321 W. 44th St., New York, N. Y.)

690 The Rich Are Always With Us—Chatterton.	May 21
674 Strange Love of Molly Louvain (The World Changes)—Ann Dvorak	May 28
682 Two Seconds (The Hawk)—Robinson.....	June 4
671 The Tenderfoot—Joe E. Brown.....	June 18
661 Love Is A Racket (Flying Eagles)—Douglas Fairbanks, Jr.	June 25
669 Dark Horse (School Days)—William.....	July 2
673 Week End Marriage (Fellow Prisoners)....	July 9
676 Miss Pinkerton (As Good As New)—Blondell- Brent	July 30
659 Crooner (Pent House)—Manners-Dvorak....	Aug. 20
654 Doctor X (Merry Wives of Reno)—Atwill..	Aug. 27

(End of 1931-32 Season)

Fox Features

(444 W. 56th St., New York, N. Y.)

330 Woman in Room 13 (Some Girls Are Dangerous)—Landi-Bellamy	May 15
341 Man About Town (Sink or Swim)—Baxter..	May 22
342 Society Girl (Champagne)—Dunn-Shannon..	May 29
No release set for	June 5
346 Mystery Ranch (The Killer) (Thoroughbreds) —George O'Brien	June 12
338 Week Ends Only (Swindle)—Bennett-Lyon.	June 19
345 Bachelor's Affairs (The Hysterical Age)— Menjou-Marsh	June 26
303 Rebecca of Sunnybrook Farm (Salomy Jane)— Nixon-Bellamy	July 3
No release set for.....	July 10
344 Almost Married (Devil's Daughter)—Heming- Bellamy-Kirkwood	July 17
304 First Year (Heart Free)—Gaynor-Farrell..	July 31
347 A Passport to Hell (Undesirable Lady) (Great Air Robbery)—Landi-Oland (reset).....	Aug. 14
340 The Painted Woman (After the Rain) (Panama) —Tracy-Shannon	Aug. 21
No release set for.....	Aug. 28

Beginning of 1932-33 Season

49 Cry of the World.....	July 24
50 Congorilla	Aug. 7
8 Down to Earth—Rogers-Rich-Jordan.....	Sept. 4
To Be Announced.....	Sept. 11
7 Chandu—Lowe-Ware-Lugosi	Sept. 18

KBS Tiffany Features and Exhibition Values

(Distributed by World Wide, 1501 Broadway, New York.)

8150A Lena Rivers (Luxury Girls)—Mar. 28....	700,000
8188 Strangers of the Evening—May 15.....	700,000
8225 Hell-Fire Austin—Maynard—June 19.....	625,000
8222 The Man Called Back (Gossip)—July 17..	\$900,000
8221 The Last Mile—Foster-Stone—Aug. 21....	800,000
8194A Those We Love—Astor—Sept. 10.....	750,000

(End of 1931-32 Season)

Beginning of 1932-33 Season

8226 Dynamite Ranch—Maynard—July 31.....	625,000
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Metro-Goldwyn Mayer Features

(1540 Bway., New York, N. Y.)

- 241 Red Headed Woman—Harlow-Morris-Hyams Jun. 25
248. Unashamed—Twelveteens-Stone-Young July 2
247 Washington Masquerade (Washington Show)—
Barrymore-Morley July 9
206 Skyscraper Souls—William (reset) July 16
No release scheduled for July 23
No release scheduled for July 30
215 Downstairs—Gilbert-Bruce-Owen Aug. 6
220 Speak Easily—Keaton-Durante (reset) Aug. 13
210 Blondie of the Follies (Three Blondes)—
Davies-Montgomery-Dove (reset) Aug. 20
(The release date of "Prosperity" has been postponed.
"Strange Interlude" and "Grand Hotel" will be released
with the 1932-33 group. They are not 1931-32 pictures.)

Monogram Features

(723 Seventh Ave., New York, N. Y.)

Beginning of 1932-33 Season

- From Broadway to Cheyenne—Bell-Day Aug. 15
Thirteenth Guest—Ginger Rogers-Lyle Talbot Aug. 25
The Girl From Calgary—Fifi D'Orsay Sept. 10

Paramount Features

(Paramount Bldg., New York, N. Y.)

- 3148 Reserved for Ladies—Leslie Howard May 20
3150 Forgotten Commandments—Raymond May 27
No release set for June 3
3151 Merrily We Go To Hell—Sidney-March June 10
3149 Thunder Below—Bankhead-Bickford June 17
3155 The Man From Yesterday—Colbert-Brook June 24
3153 Make Me A Star (Gates of Hollywood)—Erwin
Blondell July 1
3154 The Million Dollar Legs—Oakie-Fields July 8
3157 Lady and Gent (The Challenger)—Bancroft-
Gibson July 15
3152 Madame Racketeer (Sporting Widow) (re.) July 22
3156 The Vanishing Frontier (Devil and the Deep)—
Brown-Knapp-Pitts July 29
3160 Aren't We All—Gertrude Lawrence July
3161 Lily Christine—Corinne Griffith July
(End of 1931-32 Season)

Beginning of 1932-33 Season

- 3201 Guilty As Hell—Lowe-McLaglen-Arlen Aug. 5
3202 Devil and the Deep—Bankhead-Cooper Aug. 12
3203 Horse Feathers—Marx Bros.—Special Aug.
3204 Love Me Tonight—Chevalier—Special Aug.
70,000 Witnesses—Holmes-Jordan Sept. 2
Heritage of the Desert—Scott Sept. 9
Hot Saturday—Lombard-Arlen Sept. 16
Night of June 13—Brook-Boland-Dee Sept. 23
The Phantom President—Cohan-Durante Sept. 30
Blonde Venus—Dietrich—Special Sept.
Movie Crazy—Harold Lloyd—Special Sept.

Powers Pictures, Inc.

(723 Seventh Ave., New York, N. Y.)

- Skin Game—Edmund Gwenn-Phyllis Konstam June 1
The Limping Man—Dyall-Grahame-Hardy June 15
Her Strange Desire—Olivier-Swinburne July 1
Her Radio Romeo—Gene Gerrard July 15
The Woman Decides Aug. 1

RKO Features

(1560 Broadway, New York, N. Y.)

- 2111 State's Attorney—Barrymore May 13
2124 Is My Face Red?—Ricardo Cortez June 17
2123 Roar of the Dragon—Richard Dix July 8
2113 Bird of Paradise—Del Rio-McCrea Not yet set
(End of 1931-32 Season)

Beginning of 1932-33 Season

- 31102 Bring 'Em Back Alive Aug. 19

United Artists Features

(729 Seventh Ave., New York, N. Y.)

- The Silver Lining—O'Sullivan-Compson Apr. 16
Congress Dances—Lilian Harvey Apr. 25
(End of 1931-32 Season)

Beginning of 1932-33 Season

- White Zombie—Bela Lugosi Aug. 4
Magic Night—Jack Buchanan Aug. 20

Universal Features

(730 Fifth Avenue, New York, N. Y.)

- A4029 The Doomed Battalion—Special June 16
A4014 Fast Companions (A Lady of Resource)—
Brown-O'Sullivan-Gleason June 23
A4021 Tom Brown of Culver (Man Hunt) (reset) July 21
A4074 My Pal The King—Tom Mix Aug. 4
A4012 Okay, U. S. A.—Lew Ayres Aug. 25
A4002 Back Street—Dunne-Boles Sept. 1
(End of 1931-32 Season)

Beginning of 1932-33 Season

- A5027 Igloo—Special July 14
A5003 Airmail—Bellamy-O'Brien Sept. 8

Warner Bros. Features

(321 West 44th St., New York, N. Y.)

- 375 The Mouthpiece—Warren William May 7
368 Street of Women (Exclusive)—Francis June 11
364 Winner Take All (Pleasure First)—Cagney July 16
357 Purchase Price—Barbara Stanwyck July 23
361 Stranger in Town (Without Consent) (House of
Seven Sins)—Dvorak-Sales Aug. 6
353 Jewel Robbery (Divorce Detective)—Powell-
Francis Aug. 13
381 Two Against the World (The Dangerous Set)—
Bennett-Hamilton Sept. 3
356 Big City Blues—Blondell-Linden-Kibbee Sept. 10
(End of 1931-32 Season)

World Wide Features

(1501 Broadway, New York, N. Y.)

- 8215 Riders of the Desert—Bob Steele Apr. 24
8214 The Man From Hell's Edges—Steele June 5
8195 Racetrack—Leo Carrillo June 5
8091 Bachelor's Folly—Marshall-Best June 12
8219 Son of Oklohomia—Bob Steele July 10
8093 The Sign of the Four—Arthur Wontner Aug. 14
8217 Texas Buddies—Bob Steele Not yet set

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

- 12 Paperhanger—K. Kat (cartoon) June 21
13 Snapshots (Hollywood topics) (8½ min.) June 29
13 Fair Play—Scrappy (cart.) (6 min.) July 2
12 Musical Farmer—M. Mouse (cart.) (7 min.) July 11
13 Mickey in Arabia—M. Mouse (cart.) (7 min.) July 20
12 Curiosities Series C236 July 26
(More to come on 1931-32 Season)

Beginning of 1932-33 Season

- 1 Snapshots (Hollywood topics) (Series No. 12)
(8½ min.) June 16

Educational—One Reel

(1501 Broadway, New York, N. Y.)

- 2913 Fury of the Storm—Hodge-Podge July 3
2875 Cocky Cockroach—T. Toon (6 min.) July 10
2876 Spring is Here—T. Toon (6 min.) July 24
2877 Farmer Al Falfa's Ape Girl—T. Toon Aug. 7
2914 Bubble Blowers—Hodge-Podge Sept. 11

Beginning of 1932-33 Season

- 320901 Sherman Was Right—Terry-Toon Aug. 21
320902 Not Yet Titled—Terry-Toon Sept. 4
321301 The Forgotten Island—Camera Adven. Sept. 4
3018 Not Yet Titled—Do You Remember? Sept. 11
321501 An Oregon Camera Hunt—Bray's Nature. Sept. 11
321702 The Mouse Trapper—Tom Howard com. Sept. 11
320903 Not Yet Titled—Terry-Toon Sept. 18
321001 War Babies—Baby Burlesks Sept. 18

Educational—Two Reels

- 2805 For the Love of Ludwig—Clyde com. (18m.) July 24
2832 Ship a Hooey—Vanity com. (22 min.) Aug. 7
2824 Neighbor Trouble—Sennett com. Aug. 14
2807 His Royal Shyness—Clyde com. (21 min.) Aug. 28
2938 Idol of Seville—operadialogue (21 min.) Aug. 28
2825 Young Onions—Sennett comedy Sept. 18
2935 The Giddy Age—Andy Clyde comedy Sept. 25

Beginning of 1932-33 Season

- 320301 Not Yet Titled—Mermaid comedy Sept. 11
320601 Off His Base—Gleasons' Sports Sept. 18
320501 Not Yet Titled—Torchy comedy Sept. 18

Fox—One Reel

Beginning of 1932-33 Season

1 Alpine Echoes—(10 min.).....	Aug. 14
4 Incredible India—(9½ min.).....	Aug. 21
2 Big Game of the Sea—(8½ min.).....	Aug. 28
3 Tom-Tom Trail—(10 min.).....	Sept. 4
7 Byways of France—(9½ min.).....	Sept. 11
5 Manhattan Medley—(10½ min.).....	Sept. 18
9 Rhineland Memories—(9½ min.).....	Sept. 25
8 Fisherman's Fortune—(10 min.).....	Oct. 2

Metro-Goldwyn-Mayer—One Reel

T-513 Home Sweet Home the World Over— Fitzpatrick Traveltalks	July 2
F-530 The Office Boy—Flip the Frog (cart) (7m)	July 16
F-531 Room Runners—Flip the Frog (cart.).....	Aug. 13
<i>(One more Flip the Frog to come on the 1931-32 Season)</i>	

Metro-Goldwyn-Mayer—Two Reels

C-448 Wild Babies—Boy Friend com. (17 min.)..	June 18
C-418 County Hospital—Laurel-Hardy (19 min.)..	June 25
<i>(End of 1931-32 Season)</i>	

Paramount—One Reel

P1-12 Paramount Pictorial No. 12	July 29
SC1-18 You Try Somebody Else—Screen song..	July 29
SC1-18 You Try Somebody Else—S. song (9m)	July 29
<i>(End of 1931-32 Season)</i>	

Beginning of 1932-33 Season

SC2-1 Rudy Vallee Melodies—Scr. song (10½m)	Aug. 5
A2-1 Patents Pending—Burns & Allen (9m.)....	Aug. 5
Y2-1 Screen Souvenirs No. 1—Old Time novelty (10)	Aug. 5
T2-1 Stopping the Show—Boop cart. (8 min.)..	Aug. 12
P2-1 Paramount Pict. No. 1—(7 min.).....	Aug. 12
T2-2 Betty Boop's Bizzy Bee—cart. (7 min.)....	Aug. 19
R2-1 Building Winners—Sports (10 min.).....	Aug. 19
SC2-2 Down Among the Sugar Cane—L. Roth	8 Aug. 26
Z2-1 Hollywood on Parade No. 1—(10 min.)....	Aug. 26
T2-3 Betty Boop M.D.—cartoon (7 min.).....	Sept. 2
A2-2 Rhapsody in Black and Blue (10 min.)....	Sept. 2
Y2-2 Screen Souvenirs No. 2—(9½ min.).....	Sept. 2
SC2-3 Just a Gigolo—Screen song.....	Sept. 9
P2-2 Paramount Pictorial No. 2.....	Sept. 9
R2-2 Water Jamboree—Sports (10½ min.).....	Sept. 16
T2-4 Betty Boop's Bamboo Isle—cart. (8 min.)..	Sept. 23
Z2-2 Hollywood on Parade No. 2 (9½ min.)....	Sept. 23
SC2-4 School Days—Gus Edwards Screen song	Sept. 30
A2-3 Breaking Even—Tom Howard (10 min.)....	Sept. 30
Y2-3 Screen Souvenirs No. 3—Old Time nov. ...	Sept. 30

Paramount—Two Reels

AA1-29 The Loud Mouth (19½ min.).....	June 17
AA1-30 What Price Air—T. Howard (17½ m)..	June 24
AA1-31 Hawkins and Watkins, Inc. (The Singing Plumber)	July 8
AA1-32 Up Popped the Ghost—(10 min.).....	July 22
<i>(End of 1931-32 Season)</i>	

Beginning of 1932-33 Season

S2-1 The Singing Plumber—Sennett star (18m)	Sept. 23
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RKO—One Reel

2711 Tuba Tooter—Tom and Jerry (7 min.)....	June 11
2712 Plane Dumb—Tom and Jerry (7 min.)....	June 25
2713 Redskin Blues—Tom and Jerry (6 min.)....	July 23
<i>(End of 1931-32 Season)</i>	

Beginning of 1932-33 Season

34301 Singapore—Vagabond No. 1.....	Aug. 12
34201 Jolly Fish—Tom and Jerry cart.....	Aug. 19

RKO—Two Reels

2605 Mickey's Big Business—M. McGuire(17½ m.)	May 21
2602 Mickey's Golden Rule—M. McGuire.....	June 4
<i>(End of 1931-32 Season)</i>	

Beginning of 1932-33 Season

33301 The Golf Chump—Kennedy No. 1—(19m)	Aug. 5
33201 Icemen's Ball—Clark & McCullough No. 1— (20 min.)	Aug. 12
33501 The Cure—Chaplin No. 1 (20 min.).....	Aug. 19
33401 Pain in the Parlor—Sweet No. 1 (20½ m)	Aug. 26
33502 Easy Street—Chaplin No. 2 (19½ min.)..	Sept. 30

RKO Pathe—One Reel

17 Farmerette—Fables (6 min.).....	June 11
12 Drums of the Orient—Vagabond (8 min.)....	June 18
18 Circus Romance—Fables (7½ min.).....	June 25
13 Pathe Review (magazine) (10 min.).....	July 9
19 Stone Age Error—Fables (7½ min.).....	July 9
20 Chinese Jinks—Fables (6 min.).....	July 23
13 Wild New Guinea—Vagabond (9½ min.).....	July 23
21 The Ball Game—Fables (5½ min.).....	July 30
22 Wild Goose Chase—Fables (6 min.).....	Aug. 12
23 A Nursery Scandal—Fables.....	Aug. 19
<i>(There are three more Fables to come to complete the 1931-32 Season)</i>	

RKO Pathe—Two Reels

2325 High Hats and Low Brows—Ruff. (18 m.)..	July 11
2386 Niagara Falls—Gay Girl (19½ min.).....	July 18
<i>(End of 1931-32 Season)</i>	

United Artists—One Reel

Beginning of 1932-33 Season

(The Silly Symphonies will be released one every four weeks, and the Mickey Mouses will be released one every three weeks)

1 Bears and Bees—Silly symph. (cart) (6½m)..	July 15
1 Mickey's Nightmare—M. Mouse (cart) (7½m)	Aug. 5
2 Just Dogs—Silly symph. (cart) (7 min.).....	Aug. 12
3 Flowers and Trees—Silly symph. (cartoon)..	Sept. 9

Universal—One Reel

A4714 A Jungle Jumble—Oswald cart. (7½ m.)..	July 4
A4607 Strange As It Seems No. 20.....	July 18
A4715 Day Nurse—Oswald cart. (7m) (reset)...	Aug. 1
A4608 Strange As It Seems No. 21.....	Aug. 22
<i>(End of 1931-32 Season)</i>	

Beginning of 1932-33 Season

A5301 The Athlete—Pooch cartoon.....	Aug. 29
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Universal—Two Reels

B4323 The Law Strikes—Airmail m. No. 11— (18½ min.)	June 6
B4324 The Mail Must Go On—Airmail mystery No. 12 (20½ min.).....	June 13
A4122 Around the World in Eighteen Minutes— Demonde comedy (18½ min.).....	June 15
A4123 Doctor's Orders—All star com. (18½m)..	June 29
A4124 Hollywood Kids—Thalian com. (19m.)...	July 13
A4125 Around the Equator on Roller Skates— (15½ min.)	July 27
A4126 A Hollywood Handicap—Thalian c (18m)	Aug. 10
<i>(End of 1931-32 Season)</i>	

Beginning of 1932-33 Season

A5601 Blazing the Trail—Heroes of the West No. 1—(20½ min.)	June 20
A5602 Red Peril—Heroes No. 2—(19 min.)....	June 27
A5603 The Avalanche—Heroes No. 3 (20½ min.)..	July 4
A5604 A Shot From the Dark—Heroes No. 4 (20m)	July 11
A5605 The Hold Up—Heroes No. 5 (19½ min.)..	July 18
A5606 Captured by the Indians—Heroes No. 6 (17½ min.)	July 25
A5607 Flaming Arrows—Heroes No. 7 (15 min.)..	Aug. 1
A5608 Frontier Justice—Heroes No. 8 (17½m)..	Aug. 8
A5609 The Iron Monster—Heroes No. 9 (18½m)	Aug. 15
A5610 Thundering Death—Heroes No. 10 (17m)	Aug. 22
A5611 Thundering Hoofs—Heroes No. 11 (20½m)	Aug. 29
A5101 Union Wages—Fazenda com. (21 min.)..	Aug. 31

Vitaphone—One Reel

5512 Sport Slants No. 12 (9 min.).....	July 23
5613 I Love a Parade—Merrie Melod. (7 min.)..	Aug. 6
5412 Bosko's Store—Looney Tunes (7 min.)....	Aug. 13
5513 Sport Slants No. 13—(9 min.).....	Aug. 20
5413 Not Yet Titled—Looney Tunes (7 min.)..	Sept. 3

Vitaphone—Two Reels

6406 In the Family—Big Star comedy.....	June 18
6210 Campus Mystery—S. S. VanDine.....	June 18
6304 Artistic Temperament (Stage Struck)— Broadway Brevities	July 2
6211 Crane Poison Case—S. S. VanDine.....	July 16
6212 Not Yet Titled—S. S. VanDine.....	Aug. 13
<i>(End of 1931-32 Season)</i>	

RELEASE DAY CHART FOR ALL NEWS WEEKLIES

	Pathe News		Universal News		Fox News		Paramount News		Metrotone News	
	Sat. (Odd) Rel.	Wed. (Even) Rel.	Sat. (Even) Rel.	Wed. (Odd) Rel.	Sat. (Even) Rel.	Wed. (Odd) Rel.	Sat. (Odd) Rel.	Wed. (Even) Rel.	Sat. (Even) Rel.	Wed. (Odd) Rel.
Albany	Fri. 0	Tues. 0	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Mon. 2	Thur. 1	Sat. 0	Wed. 0
Atlanta	Mon. 2	Thur. 1	Mon. 2	Thur. 1	Sat. 0	Thur. 1	Sat. 0	Thur. 1	Mon. 2	Thur. 1
Boston	Fri. 0	Wed. 0	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sun. 1	Wed. 0
Buffalo	Sat. 0	Wed. 0	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0
Butte	—	—	Tues. 3	Sat. 3	—	—	—	—	Wed. 4	Sat. 3
Charleston	—	—	—	—	—	—	—	—	Mon. 2	Thur. 1
Charlotte	Mon. 2	Thur. 1	Mon. 2	Thur. 1	Sat. 0	Thur. 1	Mon. 2	Thur. 1	Mon. 2	Thur. 1
Chicago	Sat. 0	Wed. 0	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
Cincinnati	Sat. 0	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sun. 1	Thur. 1
Cleveland	Sat. 0	Wed. 0	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Fri. 0	Wed. 0	Sat. 0	Wed. 0
Columbus	—	—	—	—	—	—	Sun. 1	Wed. 0	Sat. 0	Wed. 0
Dallas	Sun. 1	Fri. 2	Wed. 4	Sat. 3	Tues. 3	Sat. 3	Wed. 4	Sun. 4	Wed. 4	Sat. 3
Denver	Thur. 5	Fri. 2	Wed. 4	Sat. 3	Tues. 3	Sat. 3	Sun. 1	Fri. 2	Wed. 4	Sat. 3
Des Moines	Sat. 0	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Thur. 1	Sat. 0	Wed. 0	Sun. 1	Thur. 1
Detroit	Fri. 0	Wed. 0	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
El Paso	—	—	—	—	—	—	—	—	—	—
Indianapolis	Sun. 1	Wed. 0	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
Jacksonville	Mon. 2	Thur. 1	—	—	—	—	Sun. 1	Thur. 1	Mon. 2	Thur. 1
Kansas City	Sun. 1	Thur. 1	Mon. 2	Fri. 2	Sun. 1	Thur. 1	Sun. 1	Thur. 1	Sat. 0	Wed. 0
Los Angeles	Fri. 6	Tues. 6	Wed. 4	Sun. 4	Wed. 4	Sat. 3	Tues. 3	Sat. 3	Wed. 4	Sat. 3
Memphis	Sat. 0	Thur. 1	Mon. 2	Fri. 2	Sat. 0	Thur. 1	Mon. 2	Thur. 1	Mon. 2	Thur. 1
Milwaukee	Sat. 0	Wed. 0	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Thur. 1	Sat. 0	Wed. 0
Minneapolis	Sat. 0	Thur. 1	Mon. 2	Fri. 2	Sat. 0	Thur. 1	Sat. 0	Thur. 1	Sun. 1	Thur. 1
New Haven	Sat. 0	Wed. 0	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
New Orleans	Mon. 2	Fri. 2	Mon. 2	Thur. 1	Tues. 3	Sat. 3	Sun. 1	Thur. 1	Sun. 1	Thur. 1
New York	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
Oklahoma City	Wed. 4	Sun. 4	Sun. 1	Thur. 1	Sat. 0	Thur. 1	Sat. 0	Thur. 1	Sun. 1	Thur. 1
Omaha	Sun. 1	Thur. 1	Mon. 2	Fri. 2	Sat. 0	Thur. 1	Sat. 0	Thur. 1	Sun. 1	Thur. 1
Peoria	—	—	—	—	—	—	—	—	—	—
Philadelphia	Fri. 0	Wed. 0	Mon. 2	Thur. 1	Sat. 0	Wed. 0	Fri. 0	Wed. 0	Sat. 0	Wed. 0
Pittsburgh	Sun. 1	Thur. 1	Mon. 2	Thur. 1	Sat. 0	Wed. 0	Fri. 0	Wed. 0	Sat. 0	Wed. 0
Portland, Ore.	Mon. 2	Sat. 3	Wed. 4	Sun. 4	Wed. 4	Sat. 3	Mon. 2	Sat. 3	Wed. 4	Sat. 3
Portland, Me.	—	—	—	—	—	—	Mon. 2	Thur. 1	Mon. 2	Thur. 1
St. Louis	Sun. 1	Fri. 2	Sun. 1	Thur. 1	Sat. 0	Thur. 1	Sat. 0	Thur. 1	Sat. 0	Wed. 0
Salt Lake City	Wed. 4	Sun. 4	Thur. 5	Sat. 3	Wed. 4	Sat. 3	Mon. 2	Sat. 3	Wed. 4	Sat. 3
San Antonio	—	—	Wed. 4	Sat. 3	—	—	Sun. 1	Thur. 1	Wed. 4	Sat. 3
San Francisco	Tues. 3	Sat. 3	Wed. 4	Sun. 4	Wed. 4	Sat. 3	Mon. 2	Sat. 3	Wed. 4	Sat. 3
Seattle	Mon. 2	Sat. 3	Wed. 4	Sun. 4	Wed. 4	Sat. 3	Mon. 2	Fri. 2	Wed. 4	Sat. 3
Sioux Falls	Sun. 1	Wed. 0	Wed. 4	Sun. 4	—	—	Sun. 1	Fri. 2	—	—
Washington	Sat. 0	Wed. 0	Sun. 1	Thur. 1	Sat. 0	Wed. 0	Sat. 0	Wed. 0	Sat. 0	Wed. 0
Wichita, Kans.	—	—	—	—	—	—	—	—	Mon. 2	Thur. 1
Wilkes-Barre	—	—	—	—	—	—	—	—	Mon. 2	Thur. 1
Calgary	—	—	—	—	Fri. 6	Tues. 6	A combination of both issues is sent on Tuesdays to Toronto to which distributes it to the other Canadian exchanges.		—	—
Montreal	—	—	Sun. 1	—	Mon. 2	Fri. 2			—	—
St. John	—	—	—	—	Mon. 2	Fri. 2			—	—
Toronto	—	—	—	—	Mon. 2	Fri. 2			—	—
Vancouver	—	—	—	—	Thur. 5	Tues. 6	—	—	—	—
Winnipeg	—	—	Thur. 5	Mon. 5	Tues. 3	Sun. 4	—	—	—	—

HOW THE AGE OF A PARTICULAR NEWSWEEKLY ISSUE MAY BE COMPUTED

Suppose you desire to find out whether the exchange delivers your newsweeklies at the age you contracted for!

First look at the Release Day Chart under the column of the company whose weeklies you show. You will notice that there are little numbers by the side of the days. The meaning of these numbers is as follows:

Newsweeklies are released by all the companies in New York on Saturdays and on Wednesdays. The issue of any company is one day old in New York on the day of its release, whether such day is Saturday or Wednesday.

But it takes time for a print to reach another zone. To reach Dallas, for example, it takes 4 or 3 days by train. Naturally you cannot consider a Newsweekly one day old on the day of its release in New York when it reaches that zone four days later. The practice of each company has been to consider a Newsweekly one day old on the day of its arrival and release in a particular zone. The little number by the side of each day in the Chart indicates how many days later than the New York Release Date a particular issue may be considered one-day old in a particular zone.

Suppose you desire to find out how old is a Saturday release of the Universal News in Portland, Oregon. Look in the Saturday Column of the Universal News in the Release Day Chart; run down the column until you reach the line opposite Portland. The day given is Wednesday, and the

figure is "4." Accordingly, the Saturday issue of the Universal News, which is one day old in the New York zone on that day, is one day old in Portland on Wednesday; that is, four days later.

Universal News No. 72 will be released in the New York zone on Saturday, September 3, and in Atlanta, Charlotte, Kansas City, Memphis, Minneapolis, New Orleans, Omaha, and Pittsburgh two days later, on Monday, September 5, on which day it will be one day old.

Pathe News No. 12 will be released in the New York zone on Wednesday, September 7, and in the Dallas, Denver, New Orleans, and the St. Louis zones two days later, that is, on Friday, September 9, on which day it will be one day old in those zones.

Fox Movietone News No. 102 will be released in New York Saturday, September 10, and the Dallas, Denver, New Orleans and Winnipeg zones three days later, that is, on Tuesday, September 13, on which day it will be one day old.

Paramount News No. 14 will be released in the New York zone on Wednesday, September 14, and in the Denver, Seattle and Sioux Falls zones two days later, that is, on Friday, September 16, on which day it will be one day old.

Metrotone News No. 302 will be released in the New York zone Saturday, September 17, and in the Butte, Dallas, Denver, Los Angeles, Salt Lake City, San Antonio, San Francisco, and Seattle zones four days later, that is, on Wednesday, September 21, on which day it will be one day old.

Notice that the Pathe column on the release day chart has been altered.

NEWSWEEKLY NEW YORK RELEASE DATES

Universal News

(Sound and Silent)

67	Wednesday	..Aug. 17
68	Saturday	...Aug. 20
69	Wednesday	..Aug. 24
70	Saturday	...Aug. 27
71	Wednesday	..Aug. 31
72	Saturday	...Sept. 3
73	Wednesday	..Sept. 7
74	Saturday	...Sept. 10
75	Wednesday	..Sept. 14
76	Saturday	...Sept. 17
77	Wednesday	..Sept. 21
78	Saturday	...Sept. 24
79	Wednesday	..Sept. 28

Pathe News

(Sound)

6	Wednesday	..Aug. 17
7	Saturday	...Aug. 20
8	Wednesday	..Aug. 24
9	Saturday	...Aug. 27
10	Wednesday	..Aug. 31
11	Saturday	...Sept. 3
12	Wednesday	..Sept. 7
13	Saturday	...Sept. 10
14	Wednesday	..Sept. 14
15	Saturday	...Sept. 17
16	Wednesday	..Sept. 21
17	Saturday	...Sept. 24
18	Wednesday	..Sept. 28

Fox Movietone

(Sound)

95	Wednesday	..Aug. 17
96	Saturday	...Aug. 20
97	Wednesday	..Aug. 24
98	Saturday	...Aug. 27
99	Wednesday	..Aug. 31
100	Saturday	...Sept. 3
101	Wednesday	..Sept. 7
102	Saturday	...Sept. 10
103	Wednesday	..Sept. 14
104	Saturday	...Sept. 17
1	Wednesday	..Sept. 21
2	Saturday	...Sept. 24
3	Wednesday	..Sept. 28

Paramount News

(Sound)

6	Wednesday	..Aug. 17
7	Saturday	...Aug. 20
8	Wednesday	..Aug. 24
9	Saturday	...Aug. 27
10	Wednesday	..Aug. 31
11	Saturday	...Sept. 3
12	Wednesday	..Sept. 7
13	Saturday	...Sept. 10
14	Wednesday	..Sept. 14
15	Saturday	...Sept. 17
16	Wednesday	..Sept. 21
17	Saturday	...Sept. 24
18	Wednesday	..Sept. 28
19	Saturday	...Sept. 31

Metrotone News

(Sound)

293	Wednesday	..Aug. 17
294	Saturday	...Aug. 20
295	Wednesday	..Aug. 24
296	Saturday	...Aug. 27
297	Wednesday	..Aug. 31
298	Saturday	...Sept. 3
299	Wednesday	..Sept. 7
300	Saturday	...Sept. 10
301	Wednesday	..Sept. 14
302	Saturday	...Sept. 17
303	Wednesday	..Sept. 21
200	Saturday	...Sept. 24
201	Wednesday	..Sept. 28

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Columns, if It is to Benefit the Exhibitor.

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SATURDAY, AUGUST 20, 1932

No. 34

Box Office Performances of Last Season's Pictures—No. 2

The first article of this series appeared in the issue of August 6, under the heading "Looking Into Last Season's Producer Performances." Since your interest is centered more on how the pictures performed at the box office than on what the producers did, I felt that the new heading would be more appropriate.

The interpretation of the classification terms is as follows: "Above the average" means "Good"; "Average," "Fair," and "Below the Average," "Poor."

Columbia

Columbia will deliver all the pictures it sold in the 1931-32 season. So far, it has delivered, including "War Correspondent," nineteen; and since it sold twenty-four it owes you five pictures. These are the following:

A Holt Production, No. 2007; "Vanity Street," No. 2009; "The Substitute Wife," No. 2017; "The Half-Way Girl," No. 2023; and "Gentlemen for Sale," No. 2025.

The box office performances of the pictures that it has delivered are as follows:

"Pagan Lady": Below the average in large, average in small, situations.

"Shanghaied Love": Average in both types of situations.

"Platinum Blonde": Above the average in both types.

"The Men in Her Life": Worthless in large, below the average in small, situations.

"The Guilty Generation": Worthless in large, below the average in small, situations.

"The Deceiver": Below the average in both.

"The Secret Witness": Average in large, below the average in small, situations.

"Maker of Men": Below the average in large, average in small, situations.

"Three Wise Girls": Average in both.

"The Menace": Below the average in large, average in small, situations.

"The Final Edition": Average in some, below the average in other, situations.

"Behind the Mask": Above the average in some, average in others.

"The Big Timer": Average in large, below the average in small, situations.

"Love Affair": Below the average in some, average in others.

"Shopworn": Average in large, above the average in small, situations.

"Attorney for the Defense": Above the average in both types.

"No Greater Love": Average in some, below the average in others.

"Hollywood Speaks": Average in large, below the average in small, situations.

"By Whose Hand": Average in large, too new to tell in small, situations.

"War Correspondent": Above the average in large, too new to tell in small, situations.

First National

First National will deliver twenty-eight pictures out of the thirty-five it sold on the 1931-32 contract. The seven it will not deliver are the following: "Blondie," with Marilyn Miller (No. 656); "Our Social Whirl," with Marilyn Miller (No. 657); "Bed and Board," with Bebe Daniels (No. 666); "The Name on the Register," with Bebe Daniels (No. 667); "Rival Wives," with Dorothy Mackaill (No. 675); "The Single Lady," with Dorothy Mackaill (No. 677); and "The Gay Ones" (No. 684.)

The box office analysis of those it has produced and delivered is as follows:

"The Last Flight": Average in large, above the average in small, situations.

"The Bargain": Average in both types of houses.

"I Like Your Nerve": Average in large, below the average in small, situations.

"Five Star Final": Above the average in some, and big in other, situations.

"Penrod and Sam": Average in large, below the average in small, situations.

"Honor of the Family": Average in large, below the average in small, situations.

"Ruling Voice": Average in large, below the average in small, situations.

"Local Boy Makes Good": Above the average in large, average in small, situations.

"Compromised": Average in large, below the average in small, situations.

"Safe in Hell": Average in both types of houses.

"Her Majesty Love": Below the average in both.

"The Woman from Monte Carlo": Below the average in large, average in small, situations.

"Union Depot": Above the average in large, average in small, situations.

"The Hatchet Man": Average in both types.

"Fireman Save My Child": Above the average in both types.

"Alias the Doctor": Average in large, above the average in small, situations.

"It's Tough to be Famous": Average in large, below the average in small, situations.

"The Famous Ferguson Case": Average in both types.

"The Strange Case of Molly Louvain": Average in both types.

"Two Seconds": Above the average in large, and only average in small, situations.

"The Tenderfoot": Above the average in large, average in small, situations.

"Love is a Racket": Average in large, and below average in small, situations.

"The Dark Horse": Above the average in large, and average in small, situations.

"Week-End Marriage": Average in large, and below the average in small, situations.

"Miss Pinkerton": Average in large, and above the average in small situations.

"Illegal": Not yet shown. (This is an English picture; a substitution. It is No. 683 on the contract.)

"The Crooner": Too early to know.

"Doctor X": Too early to know. In all probability above the average in large and average in small situations.

"The Rich Are Always With Us" was sold as a special.

Fox Film Corporation

Fox will deliver all the forty-eight pictures it sold last season; it has two more to schedule for release—"Human Toys" (No. 343) and "Price No Object" (No. 348).

The following were the box office performances of this company's pictures:

"Young as You Feel": Above the average in large, and below the average in small, situations.

"Transatlantic": Average in large, and above the average in small, situations.

"Merely Mary Ann": Above the average in large as well as in small situations.

(Continued on last page)

"War Correspondent" with Jack Holt Ralph Graves and Lila Lee

(Columbia, July 25; running time, 76 min.)

This picture has action, excitement, and suspense. But the characters are exceedingly unpleasant—the hero is brutal, callous, and avaricious; the heroine is a woman of loose morals, and her sweetheart is a braggart and a coward. Not much sympathy, therefore, is felt for any of them. But the interest is held because of the fast action. The closing scenes are particularly exciting; they show the hero, the heroine and her sweetheart held captives by the Chinese rebel chief; they force their way out, but the hero meets his death. The enmity between the hero and the heroine's sweetheart is exceedingly unpleasant, especially because of the relentlessness of the hero, who seeks vengeance.

The hero and the heroine are lovers. They are both Americans. The hero is fighting with the Chinese National Army against the rebel army and is their ace aviator. At first he had worked with the Rebel army but had changed because the National Army offered him more money. The Rebel chief was offering \$50,000 for the hero's capture, dead or alive. The heroine is insulted in the street by some man. She is rescued by a war correspondent stationed in Shanghai. They become fast friends, fall in love, and later announce their engagement. This enrages the hero and he is determined to have his revenge. He first makes it evident to the heroine's sweetheart that he, the hero, had once been her lover, and then, while speaking over the radio, brands the correspondent as a liar and a coward. He then orders him to be arrested but later releases him telling him to get out of Shanghai. The correspondent and the heroine marry. She goes down to the dock before her husband, from where they are to board the ship to leave the country. The rebel army shoots everyone and captures the heroine, taking her to the Rebel chief. The correspondent is frantic. The hero leaves in his plane and although it is dangerous lands at the Rebel's fort. He then strikes a bargain with the chief for the release of the heroine in return for the betrayal of the National army. Just then the correspondent enters, having rushed there by automobile to rescue the heroine. The hero kills the chief. He escapes in his plane and the heroine and her husband in the automobile. He shoots from his plane at the enemy and thus ensures the safety of the occupants of the automobile. Finally he is killed.

The plot was adapted from a story by Keene Thompson. It was directed by Paul Sloane. In the cast are Victor Wong, Tetsu Komai, and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

It may draw somewhat because this popular pair, Holt and Graves, take the leading parts. But the story is not good.

"Movie Crazy" with Harold Lloyd

(Paramount, Sept. rel.; running time, 96 min.)

A good comedy; it should appeal to the masses. There is nothing unusual about the story or the treatment, but it has human interest and some fast action. The hero, though simple, is a sympathetic character, always getting into trouble through no desire on his part. Two situations are side-splitting: One is where screen tests are made of the hero and later flashed on the screen; they show him as bungling everything up and exasperating everybody, the funniest part of it being where the sound apparatus goes wrong and his voice and those of the other men are heard as being high pitched. The other funny situation is where he accidentally exchanges his full dress jacket with that of a magician. This gets him into trouble, for water sprouts from flowers he is wearing, rabbits and everything imaginable come out of his pocket until finally mice come running out, scaring everybody and disrupting a formal party. There is a pleasant romance between the hero and the heroine. The closing scenes are the most exciting; they show the hero engaging in a terrific battle with the villain, almost wrecking the studio:—

The hero is movie struck. He writes a letter to an executive at a studio and accidentally encloses the wrong picture, that of a man much better looking than he is. He gets a reply and rushes to Hollywood with the blessings of his parents. Once there he meets with failure, however, for he is always getting in the way of the executive who hates him. He meets the heroine. Her interest is aroused because of his helplessness in doing the wrong thing at all times. They

fall in love with each other. The villain also loves the heroine and warns the hero to keep away from her. He is on the set in a basket into which he had been put by the villain. Coming to he hears the heroine scream and does not realize that a picture is being taken. He engages in a terrific battle with the villain and wins a contract because of his good acting. He and the heroine are united.

The plot was adapted from a story by Agnes C. Johnson, John Gray and Felix Adler. It was directed by Clyde Bruckman. In the cast are Constance Cummings, Kenneth Thomson, Louise Closser Hale, Spencer Charters and Robert McWade.

Suitable for children and for Sunday showing.

"Sinister Hands"

(Willis Kent-Capital, Aug. 9; running time, 70 min.)

A pretty good murder mystery melodrama. The first half is somewhat slow moving, but it picks up some speed in the second half. There is some suspense throughout, since the identity of the murderer is not made known until the closing scene. All the characters in the story, with the exception of the hero who acts as the police inspector, are unsympathetic for most of them are shown as being false and immoral:—

During a seance held at the home of a wealthy man, this man is killed. Everybody who had been in the room is under suspicion. The hero, a police inspector, is called into the case. He finds that almost every one in the room had some reason for wanting to kill the man. First, his wife, who was unhappy with him; then the Hindu who held the seance, for it would mean that he could marry the widow and thus obtain her fortune; then his former business partner who had discovered that his wife had been having an affair with the deceased; then a gangster who wanted to marry the deceased's daughter to which he had violently objected. But the hero is finally able to solve the murder and the guilty person is none other than the deceased's lawyer who was in need of money and had killed his client so as to use bonds belonging to him and on which he had forged the dead man's signature.

The plot was adapted from a story by Norton S. Parker. It was directed by Armand Schaefer. In the cast are Jack Mullah, Phyllis Barrington, Crawford Kent, Misha Auer, Gertie Messinger, and others.

Not suitable for children or for Sunday showing.

"The Thirteenth Guest" with Ginger Rogers

(Monogram, August 25; time, 69 min.)

The Home Office executives of Monogram Pictures were excited when they first saw this picture and sent out a hurried call to the reviewers to look at it. And they were justified, for it is one of those weird mystery stories that hold one in suspense, and at times breathless, for things happen in quick succession. The cause of the excitement is the murder of people; they are found dead and no one seems to be able to discover how they are killed when they are found on one or other of the thirteen chairs surrounding a table, left intact since thirteen years previously when one of the thirteen guests at a dinner party had been found murdered. Now and then the close-up of a mysterious man, hooded so as to conceal his identity until the end, is shown closing the switch of a deadly electrical circuit; the victim is killed by the current when he goes to answer the telephone, connected to the electrical circuit. It is all weird and suspenseful, baffling the police investigators, until finally the murderer is caught red-handed. It is a good horror mystery film, and should take well with all picture-goers who like strong film fare.

The plot has been founded on the novel by Armitage Trail. It was produced by M. H. Hoffman, and directed by Albert Ray. (By the way, Albert Ray has always been making good stuff; he has been able to get the best out of the material given him. Why isn't he given bigger pictures to do? Hasn't he got an uncle in some one of the big studios?) The direction is excellent and so is the acting. Lyle Talbot, J. Farrell McDonald, Eddie Phillips, Crawford Kent, Ethel Wales, Phillips Smalley, Paul Hurst, William Davidson and others are in the supporting cast.

It might prove a little too strong for sensitive children but there should be no objection to showing it on a Sunday if you are in the habit of showing murder melodramas on such days.

"Horse Feathers" with the Four Marx Brothers

(Paramount, August rel; running time, 72 min.)

The picture opens with a laugh and continues with its merry-making all the way through. There is no way of describing the antics of the Marx Brothers except to say that they are as "crazy" as ever and just as funny. They go collegiate this time, Groucho becoming the President of the college, his purpose being to see that his son, played by Zeppo, would graduate after having been a pupil for twelve years. Their comedy is nonsensical but uproarious, especially during some scenes. One situation set the audience howling. It is where Harpo, a dog catcher, ensnares his victims by planting lamp-posts at different spots so as to attract their attention. But it is slightly vulgar.

The fun begins when Groucho decides that the college needs a good football team. The faculty tells him that they cannot finance both the college and the stadium. He tells them to burn down the college for the stadium is more important. Harpo and Chico set out to kidnap two good football players for Groucho's team. But instead they themselves are kidnapped. They manage to escape, however, and to join their team. Harpo devises schemes for winning. First he attaches a string to the ball, so that if the other side should get hold of it he could pull it back by the string. Then he uses a horse and wagon, which looks like a chariot, to get from one goal to another. Finally, when he lands at the goal line and makes a touchdown, he is too lazy to run back, so he brings out seven balls he had in hiding placing one down at a time and thus scoring his points.

Thelma Todd is excellent in the role of the college widow who is a vamp, for she can remain looking serious no matter how ridiculous the situations may be.

The plot was adapted from a story by Bert Kalmar, Harry Rudy and S. J. Perelman. It was directed by Norman McLeod. In the cast are David Landau, Florine McKinney, James Picce, Nad Pendleton, and others.

There are a few dirty "cracks," but children below fourteen will hardly understand them. They are put over cleverly. You have to use your judgment about booking it on a Sunday. It is not too vulgar.

"Love Me Tonight" with Maurice Chevalier and Jeanette MacDonald

(Paramount, August; running time, 92 min.)

Excellent adult entertainment, with good music, comedy and human interest. The direction is clever and artistic. It has been lavishly produced, especially the settings in the chateau of the heroine, a princess. Music is used throughout the story and adds to the interest because of the clever way in which it has been interpolated, expressing thoughts and actions in terms of music. The story is simple but entertaining. At times the comedy is good; at other times it is vulgar and risqué, some of the things said having double meanings. The situation in which it is discovered that the hero is a tailor and not a baron provides many laughs because of the reactions of the different characters, and of the manner in which they express themselves:—

The hero is a tailor. One of his customers, a Vicomte, has a large bill outstanding. The hero goes to the chateau of the Vicomte's uncle, a Duke. The Vicomte does not want his uncle to know about the bills and introduces the hero as a Baron. Everybody in the household accepts him with open arms and he livens them all up. The heroine, a princess, is very beautiful and the hero falls in love with her at first sight. At first she resists him but later tells him she loves him. He cannot bring himself to tell her what and who he is. One day he is caught in a compromising position with her. He tells the household he was fixing her riding suit. They do not believe him and he tells them he will prove it to them by fixing the suit. He does so and within two hours it is complete. He is then forced to confess to the princess what his occupation is. She is heartbroken, and so is everybody else. The hero leaves but the heroine, on horseback, overtakes the train and begs him to come back. They are united.

The plot was adapted from a story by Leopold Marchand and Paul Armont. It was directed by Rouben Mamoulian. The cast, which is excellent, consists of Charlie Ruggles, Charles Butterworth, Myrna Loy, C. Aubrey Smith, Elizabeth Patterson, Ethel Griffies, Blanche Friderici, Joseph Cawthorn, and others.

Not suitable for children or for Sunday showing. It should suit high class audiences most.

AN ENGLISH COMMENT ON THE FORECASTER

Kinematograph Weekly, of London, made the following editorial comment in the July 21 issue, under the heading, "A Question of Plot."

"Showmen of this country have from time to time raised many points of criticism to explain why the pictures they have to exploit do less than the expected business. In their final analysis of public entertainment values they always come down to an admission that, after all, the story is the thing.

"And nowadays, unhappily, the story is all too frequently a very poor thing. All honour, therefore, to a courageous effort to improve the standard, even in the face of an apparent dearth of good plots.

"We wish to call special attention to the campaign being carried on by Pete Harrison, of HARRISON'S REPORTS, for better material. He has hit boldly out, and by publishing the bovrilised form the plot of pictures about to be made, has exposed the poverty of good material.

"We trust that he has only given us the 'terrible examples,' and that there may be a solid mass of subjects he has ignored. But he has certainly been able to quote many thoroughly nasty topics which have been selected, and if his articles warn the makers of them that they are distasteful, he will have deserved well of all exhibitors."

IS THE SUMMER HEAT AFFECTING SOME PEOPLE?

I have read in "Motion Picture Daily" the following news account:

"Extension of protection which would bar for 23 weeks to almost a year releases from Chicago theatres charging under 20 cents after loop runs is being sought by B. & K. (Ballaban & Katz) as a method of either discouraging or eliminating double bills in the Windy City. On the basis of such protection, it is understood, B. & Katz is willing to eliminate duals in their own theatres.

"This is the highlight of a plan advanced yesterday to several distributors, via their sales managers, by Barney Ballaban, Walter Immerman and Abe Kauffman of the big Chicago circuit. Emil Stern of the Essaness circuit is reported working with B. & K. on the idea. ***"

I am sure that the distributors here will suggest to these gentlemen either to call on an alienist for an opinion, or to see a good lawyer, for what they are after is just what Judge Munger and other Federal judges have declared as conflicting with the anti-trust laws of the land.

I was talking to a member of the law staff of one of the big distributors the other day and was told by him that he experienced great trouble in inducing their field forces to be careful of certain acts. These men, he said to me, have been used to running things their own way so long that they cannot get out of the habit. That is what seems to ail the Ballaban & Katz representatives; they have been running things in Chicago their own way for so long that they hate to give up their advantages even on the face of decisions from federal courts. But they had better get out of the habit very quickly if they don't want to have the courts speak in a sterner voice.

CLAUSE FOURTEEN OF THE PARAMOUNT CONTRACT

Clause Fourteen of the Paramount contract stipulates that in case the exhibitor breaches his contract, the distributor may terminate the contract at once, in which event he can compel the exhibitor to pay for all unplayed pictures; at the same time he, that is, the distributor, is not under an obligation to deliver the unplayed pictures, even though they have been paid for.

An exhibitor was so disturbed by this clause that he wrote calling my attention to it. But no exhibitor need worry because of this clause in case any honest difference of opinion arose and the matter reached the point where Paramount took advantage of its rights in this clause, for to begin with the Paramount executives are too intelligent to refuse to deliver pictures for which they have received payment, and on top of this the clause is inequitable, and therefore not binding—no seller can accept payment for goods and then refuse to deliver such goods. This is common sense.

"Bad Girl": Above the average in large, and big in small, situations.

"The Brat": Below the average in large, and average in small, situations.

"The Spider": Average in large, below the average in small, situations.

"Wicked": Below the average everywhere.

"Skyline": Average in large, below the average in small, situations.

"Riders of the Purple Sage": Above the average in large, average in small, situations.

"Sob Sister": Below the average in large, average in small, situations.

"The Cisco Kid": Average in large, above the average in small, situations.

"Heartbreak": Below the average in both types.

"Yellow Ticket": Average in both types.

"Ambassador Bill": Above the average in large, and average in small, places.

"Over the Hill": Above the average in both types.

"Surrender": Below the average in both types.

"Good Sport": Below the average in both types.

"Delicious": Above the average in both types of situations.

"Rainbow Trail": Average in both.

"Stepping Sisters": Average in large places, below the average in small.

"Dance Team": Above the average in both large and small situations.

"Charlie Chan's Chance": Above the average in both large and small situations.

"Silent Witness": Average in both large and small situations.

"Cheaters at Play": Average in large, but below average in small, situations.

"She Wanted a Millionaire": Average in large, but below average in small, situations.

"The Gay Caballero": Average in both types of situations.

"Business and Pleasure": Above the average in large, and average in small, situations.

"After Tomorrow": Average in both types.

"Disorderly Conduct": Above the average in large, average in small, situations.

"The Devil's Lottery": Average.

"Careless Lady": Below the average.

"Amateur Daddy": Above the average.

"Young America": Average in both types of situations. The picture is excellent and should have drawn above the average business, but the title, as well as the fact that a young boy is the star, hurt it.

"Trial of Vivian Ware": Average in both types of situations.

"While Paris Sleeps": Below the average.

"Woman in Room Thirteen": Average in large, and below the average in small, situations.

"Man About Town": below the average in large, average in small, situations.

"Society Girl": Above the average in large, average in small, situations.

"Mystery Ranch": Average.

"Week Ends Only": Average in large, below the average in small, situations.

"Bachelor's Affair": Average in large, below the average in small, situations.

"Rebecca of Sunnybrook Farm": Above the average in both types of situations.

"Almost Married": Below the average in both types of situations.

"First Year": Above the average in both types of situations.

"A Passport to Hell": Average.

"The Painted Woman": Too early for a report.

(To be continued next week)

THE NEW ROLE OF THE HAYS ORGANIZATION

In the August number of *Views and Reviews*, its house organ, there is an editorial that reads partly as follows:

"London, August 1. Raising the standard of public taste rather than dependence on censorship, and the establishment of a Film Institute to bring closer together the planning and thought of educators, civic leaders and the industry are among the major recommendations of the Commission on Educational and Cultural Films, which has just made public a 205-page report, result of three years' study.

"The Commission, which is the outgrowth of a conference in 1929, of more than 100 scientific, educational and welfare organizations, has been financed by the Carnegie United Kingdom Fund and is comprised of distinguished membership.***

"Notable in significance is the marked similarity between the conclusions of the British Commission's scientific study and the premises adopted in 1922, at the formation of the Motion Picture Producers and Distributors of America, as the basis for the subsequent progress of American motion pictures in the field of social usefulness.

"Repeated recognition is accorded to the improvement of pictures under the voluntary safeguard set up by the American industry. * * *"

The Hays organization feels that the taste of the public is not elevated enough to appreciate the artistic merits of the pictures produced by its members and agrees with the British Commission that it needs "raising." Let us see what the American public fails to appreciate and to what height the standard of its taste must be raised:

In "Skyscraper Souls," the public must be taught to appreciate the artistry of Norman Foster's effort, while inflamed by his sexual passions, to induce Maureen O'Sullivan to capitulate to him peacefully, in plain view of the audience, and with the audience's plain understanding; it must be taught to recognize the artistry of Warren William's scheme to induce Maureen O'Sullivan to surrender to him in return for wealth and comfort. The scenes where he offers the young lady champagne and for the first time she tastes it and becomes "tipsy" ought to prove a great moral, educational and artistic lesson to any young man and young woman of her age. The fact that Warren Williams, a married man, lives promiscuously with Veree Teasdale is another artistic point the public must be made to appreciate, at least those who have money to maintain a wife in luxury, and at the same time keep a mistress. These are points the general public evidently fails to appreciate.

Here is another film that is going "by the board" because of the low standards of public taste—"Red Headed Woman." In the film, the heroine sets out deliberately to win the hero with her bodily charms, eventually making him divorce his wife to marry her. What a pitiful thing that the standard of the public taste is at so low a level and fails to appreciate the art of this woman! Mr. Hays will surely prove a benefactor to the human kind if he should raise their tastes to a level high enough to appreciate the artistry of this act.

I could go on giving instance after instance where the poor misguided public hasn't sense enough to appreciate the artistry of the "educational, moral and entertaining" pictures the members of the Hays organization have produced at a great expense; but I think I have said enough to prove the point of Mr. Hays, father of the Hays Moral Code, most popularly known as "The Hays Code of Ethics." I am however, making an exception and mentioning one more—"The Secret Flame"; if you will remember, in this film a mother poisoned her crippled son so that her sound son might enjoy the heroine, whom he loved.

METHODIST CHURCH CONDEMNS PICTURES

In the annual report of the board of temperance of the Methodist Episcopal Church, made public on July 10, at Lake Junaluska, North Carolina, by Bishop James Cannon, Jr., moving pictures are condemned as a public menace. The report referring to moving pictures says:

"With all their tremendous possibilities for good, moving pictures have become a social menace through both subtle and flagrant violations of good taste and good morals.

"The industry has broken every promise to reform. * * *"

The action of the Board of Temperance of the Methodist Episcopal Church, like the action of the General Presbyterian Assembly, which passed a resolution against moving pictures at its recent meeting in Denver, is not helpful to the motion picture industry. Millions of Methodists as well as of Presbyterians have been regular picture-goers and actions of this kind cannot help driving many of them away from picture theatres. Mr. Hays cannot any longer placate the church people with promises, for he knows that he cannot keep because of his lack of power to enforce his decisions upon his members; and unless a real improvement is made in the moral tone of the pictures, the industry will keep on starving for lack of patronage.

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No. 35

Box Office Performances of Last Season's Pictures—No. 3

In last week's issue, analyses of the box office performances of Columbia, First National and Fox pictures were given. An analysis of the Metro-Goldwyn-Mayer product was given in the issue of August 6.

Paramount

Out of the seventy maximum number of pictures the contract of this company calls for, only fifty-eight will be delivered.

The box office performances of these pictures, in accordance with reports obtained by this office from organizations as well as individual exhibitors, have been as follows: ("Below Average" means "Poor"; "Average," "Fair"; "Above the Average," "Good," and "Big," "Excellent.")

"Tabu": Below average for both large and small situations.

"Smiling Lieutenant": Above average in big cities; not so good in small communities.

"Murder by the Clock": Above average in big, average in small, situations.

"Caught": Average in large, below the average in small, situations.

"Huckleberry Finn": Average in big cities, better than average in small towns.

"An American Tragedy": Average for large cities, below the average in small communities.

"Silence": Average in both large and small situations.

"Secrets of a Secretary": Below the average in both large and small situations.

"Daughter of the Dragon": Average in both large and small situations. In a few small situations it brought results above the average.

"Personal Maid": Below the average in both.

"Monkey Business": Above the average in large, and even better in small, situations.

"My Sin": Below the average in both types of situations.

"The Mad Parade": Average, below the average and worthless are the reports from both large and small situations.

"Twenty-Four Hours": Below the average in both types of situations.

"The Road to Reno": Below the average in both large and small situations.

"The Beloved Bachelor": Below the average in both large and small situations.

"Once a Lady": Below the average in large, worthless in small, situations.

"The Touchdown": Above the average in the majority of the situations, both big and small.

"Rich Man's Folly": Above the average almost everywhere.

"His Woman": Below the average everywhere.

"The Cheat": Below the average everywhere.

"The False Madonna": Below the average in large, average in small, situations.

"Working Girls": Below the average everywhere.

"Husband's Holiday": Average in large, below the average in small, situations.

"Ladies of the Big House": Average, better than the average, above the average are the reports from all types of houses.

"Sooky": All the reports agree that the results at the box office have been above the average.

"Dr. Jekyll and Mr. Hyde": All the reports have it as above the average.

"The Reckless Age": Average in large, below the average in small, situations.

"Two Kinds of Women": Average in large, below the average in small, situations.

"No One Man": Below the average everywhere.

"Tomorrow and Tomorrow": "Fair," "poor," and "very

poor," that is, "average," "below the average," and "worthless" have been the reports—average in the large situations.

"Shanghai Express": Above the average in large, big in small, situations.

"Wayward": Below the average everywhere.

"Broken Lullaby": Above the average in large, average in small, situations. "Too morbid" has been the comment from small situations.

"Strangers in Love": Average in large, below the average in small, situations.

"Dancers in the Dark": Average in large, average and below the average in small, situations.

"The Wiser Sex": Average in large, below the average and worthless in small, situations.

"One Hour With You": Above the average in large, even better in small, situations.

"The Broken Wing": Below the average in both.

"The Miracle Man": Above the average in large, and average and above the average in small, situations.

"This is the Night": Below the average in both types.

"Misleading Lady": Below the average in both.

"The World and the Flesh": Average in large, below the average in small, situations.

"Sky Bride": Average in large, the same in small, situations. Above the average in a few of the latter type.

"The Strange Case of Clara Dean": Average in large, average and below the average in small, situations. (The picture is great, nevertheless. Perhaps the title hurt it. Warner Bros. released a picture with a similar title at the same time. This no doubt caused some confusion.)

"Sinners in the Sun": Average in large, below the average and average in small, situations.

"Forgotten Commandments": Below the average everywhere.

"Merrily We Go to Hell": Above the average in large and small situations.

"Thunder Below": Below the average everywhere.

"The Man From Yesterday": Average everywhere.

"Madame Racketeer": Average in large, no reports from small, situations.

"Make Me a Star": Average in large, no reports from small, situations.

"The Million Dollar Legs": Average in both.

"Vanishing Frontier": Average in large, above the average in same small, situations where it has so far played.

"Aren't We All": Not yet shown. An executive of the Paramount organization told me that, since this is a foreign picture, the Paramount accounts will not be compelled to show it if they do not want to do so.

"Lily Christine": Not yet shown.

RKO

The total number of pictures RKO will deliver to the non-franchise holders will be twenty-six but to the franchise-holders only twenty-five. This naturally breaches the franchise and makes it optional to the exhibitor to cancel his franchise. This matter is treated in detail elsewhere in this issue.

The box office performances of the RKO pictures for the 1931-32 season have been as follows:

"Too Many Cooks": Below the average in both large and small types of situations.

"The Woman Between": Below the average everywhere.

"Travelling Husbands": Average everywhere.

"High Stakes": Average in large, average and better than average in small, situations.

"The Runaround": Below the average in large, below the average and average in small, situations.

(Continued on last page)

"The Vanishing Frontier" with John Mack Brown

(Paramount, July 29; running time, 63 min.)

For houses that run outdoor action pictures, "The Vanishing Frontier" should prove an acceptable offering, for the action is fast, and holds the spectator's attention well. But the direction is not so hot. And this is surprising for Phil Rosen has done good work in the past. The characters lack life and their doings appear mechanical. The most serious defect is the casting of John Mack Brown in the role of a Spaniard; his accent is forced and harms the picture. Zazu Pitts is the only player that appears natural; she contributes the comedy.

The action revolves around the misdeeds of the whites immediately after the United States annexed California. Military rule prevailed and the rights of the old Spanish residents were trampled upon. John Mack Brown, as a young Spaniard, took to the hills in his efforts to protect his helpless people, with the result that the military authorities declared him a bandit and did everything they could to capture him. But in vain. Brown is so bold that he attends a masque ball given by the commander of the post. There he becomes acquainted with the Commander's daughter (heroine). The heroine's brother is murdered and the murder is attributed to the hero. When the hero calls on the heroine according to their understanding, she gives him away. He is arrested and confined to the prison ship. But the heroine, having found out that he was innocent, helps the hero's men to free him. A Presidential decree arrives from Washington transferring the rule of California from the military to the civil authorities, and granting amnesty. The hero's innocence having been proved, the heroine's father consents to the hero's marrying his daughter.

Stuart Anthony wrote the story. Evelyn Knapp is the heroine. Some of the others in the cast are Raymond Hatton, J. Farrell McDonald, Wallace McDonald, Ben Alexander, George Irving and Deacon McDaniels.

"Hold 'Em Jail" with Bert Wheeler, Robert Woolsey and Edna May Oliver

(RKO., Sept. 2; running time, 65 min.)

A good comedy; it keeps the audience laughing from beginning to end. It has fast action. The closing scenes are the most hilarious; they show a football game between the inmates of two prisons, with Wheeler and Woolsey as the chief players for their jail's team. Everything imaginable happens in this game, particularly when Woolsey is to kick off the ball; instead of kicking it, the ball gets caught in the spikes of his shoe. He and the other members walk the field searching for the ball and it is not until he crosses the goal line and scores a touchdown that he is aware that the ball is attached to his shoe. Another hilarious scene is where Edna May Oliver, the warden's sister, sits down on the alarm bells placed on the warden's desk. This causes a great commotion in the jail. Edna May Oliver is, as usual, the cause for many laughs. She is especially funny when she tries practicing her vocal lessons. The romantic interest is supplied by Bert Wheeler and the warden's daughter.

The warden of Bidemore penitentiary is determined to get a good football team together from the inmates of his jail. He calls upon a gangster to get him some good players. Wheeler and Woolsey are in the gangster's night club trying to sell him novelties. They boast about their ability as football players. They are framed in a hold up, arrested and sent to Bidemore. They irritate the warden, become friendly with his sister and daughter, and in every way make general nuisances of themselves. But everything is forgiven because they win an important football game for their team. They procure a confession from the man who framed them and are freed.

The plot was adapted from a story by Tim Whelan and Lew Lipton. It was directed by Norman Taurog. In the cast are Edgar Kennedy, Rosco Ates, Betty Grable, Paul Hurst, Warren Hymer, and others.

"Speak Easily" with Buster Keaton, Jimmy Durante and Thelma Todd

(MGM, Aug. 13; running time, 81 min.)

A good comedy; but it becomes a bit rowdyish at times. The comedy is caused by the simpleness of Buster Keaton, who, as a college professor, always lived a secluded life and did not know much about life. The funniest part of the picture is the opening night of a show which Keaton had accidentally been made to finance. Because of his clumsiness he inadvertently becomes mixed up with the players and finds himself on the stage. He tries to apologize to the audience,

but they think he is part of the show and laugh uproariously. One vulgar situation is where Durante becomes involved with Thelma Todd in order to help Keaton escape from her clutches. There is a pleasant romance between Keaton and one of the girls in the show:—

Keaton, a college professor, receives a letter telling him that he had inherited \$100,000. He does not know the letter was faked, and that his valet had sent it to him in order to arouse him out of his lethargic state. The letter works wonders. Keaton is determined to see the world. He is a passenger on the same train in which a troupe of actors are traveling. He falls in love with the ingenue, Jimmy Durante, the manager of the company, is in financial difficulties. Keaton comes to his help, and tells him he will finance the players and will present the show in New York. The play is terrible, and to make matters worse Durante finds out that Keaton has no fortune. Durante tries to keep Keaton away from the theatre so that the Sheriff cannot serve him with papers to close the show. But Keaton cannot be kept away. He comes to the theatre, gets involved with the players and unwittingly contributes to the success of the show. He sells a one-half interest in it for \$100,000. He and the heroine are united.

The plot was adapted from a story by Clarence B. Kelland. It was directed by Edward Sedgwick. In the cast are Ruth Selwyn, Hedda Hopper, William Pawley, and others.

Not suitable for children or for Sunday showing.

"Crooner" with David Manners

(First Nat'l, Aug. 20; running time, 68 min.)

Pleasant entertainment, with most of the comedy occurring in the first half of the picture; the second half is somewhat slow. It is a satire on the present vogue for crooning male singers, and revolves around the efforts of a high pressure publicity agent to put a singer over. The hero does not arouse sympathy since he is vain and spineless. Once he becomes successful he forgets his sweetheart, assumes airs, and snubs his friends; he even acquires an English accent. This brings about his downfall, for he actually did not have talent, but presented something new that appealed to public fancy for the moment. The heroine, who loved him, could not bring him to his senses and so they part. He becomes a saxophone player in a cheap band. The heroine is about to become married to the publicity agent but he, realizing that she still loves the hero, brings about a reconciliation between them.

The plot was adapted from a story by Rian James. It was directed by Lloyd Bacon. In the cast are Ken Murray, Sheila Terry, Guy Kibbee, J. Carroll Naish, and others.

Suitable for children and for Sunday showing.

"Two Against the World" with Constance Bennett and Neil Hamilton

(Warner Bros., Sept. 3; running time, 69 min.)

Poor! First of all there is nothing novel in the story. Secondly, all the characters, including even the heroine, are unsympathetic. It is the sort of picture that will rile people, especially during these depressing times, for it is shown that if people are wealthy they can do as they please. For instance, the heroine receives a ticket for parking her car in front of a hydrant; she tears the ticket up and nothing happens to her. Some sympathy is felt for her at the end since she is willing to ruin her reputation in order to save her brother from a murder charge, and the reputation of her married sister, who had been having an affair with the murdered man. One loses sympathy for the hero when he forgets his duties and is willing to "throw" a trial even though he was public prosecutor:—

The heroine is the daughter of a wealthy man. She is spoiled. She meets the hero, a lawyer, at a family conference when he pleads with the family to give money to the wife of one of their laborers who had been killed while working on their estate. They become friends and fall in love with each other. The heroine's brother finds a vanity case on the bed of the villain. Thinking the heroine had had an affair with the man he is furious. What he does not know is that his married sister was the one who had been having the affair. But the heroine knows this. Nevertheless she assumes the blame. Her brother in a rage kills the villain. At the trial the heroine clears her brother by saying he had shot the villain because of her honor. The hero knows she is innocent and asks her to marry him. She consents.

The plot was adapted from a story by Marion Dix and Jerry Horwin. It was directed by Archie Mayo. In the cast are Helen Vinson, Allen Vincent, Gavin Gordon, Clara Blandick and others.

Not suitable for children or for Sunday showing.

"Isle of Paradise"*(Adolph Pollak, Aug. 15; running time, 55 min.)*

An interesting travelogue of Bali, an island in the Dutch East Indies, which is referred to as the Isle of Paradise because of the beauty of the country and the happiness of the natives. Everyone in Bali, including the women, who by the way are beautiful, works and enjoys it. Some of them are engaged in the rice fields where everything is done by the labor of man and not by machines. Others are engaged in more artistic work. The people live simple lives and not only are but look happy.

Their daily routine is shown from early rising, going to market, and then work. At the end of their day's work, the people, who are very clean, bathe in any one of the many streams that can be found in Bali.

The people are playful and not without humor. They have kite-flying contests and one tries to outdo the other by the size and beauty of his kite. Some of the kites are made in the form of a pompous tourist, others in the forms of their gods, but they are all made artistically.

Most of the picture is given over to the festivities surrounding a cremation. Not only the town of Bali but natives from neighboring towns come for the ceremonies. Side shows of every type are set up; as for instance a bull race, or a bird fight. The wealthier a family, the more pretentious is their ceremony. The exercises are involved and the excitement is high-pitched. The final ceremony demands that the nearest relatives go out to sea, regardless of the weather, and scatter the ashes over the waves.

Not for the masses, but excellent for the high-brows. Children may enjoy it.

"The First Year" with Janet Gaynor and Charles Farrell*(Fox, July 31; running time, 80 min.)*

The majority of picture-goers will like this picture, for it is not only human but close to their lives. The story shows the hopes and aspirations of two young folk, who marry, but who find that life is not so smooth after all. Instead of the success they dreamed, they have failure. This leads to such a misunderstanding that the heroine leaves her husband and goes back to her mother. But reconciliation is effected towards the end, despite prides. There is a great deal of comedy. The usual villain, in the person of a former sweetheart, is the cause of the misunderstandings. There are some melodramatic twists in it, too. This occurs when Charles Farrell, after selling a piece of property to the railroad and getting a large sum of money for it, returns to his wife with the idea of effecting a reconciliation. There he finds his ex-rival trying to fill his wife's head with divorce ideas and gives him a good beating.

Frank Craven's play of the same name has formed the basis of the picture. W. K. Howard directed it with skill.

It is clean and suitable for children and as a Sunday show.

"Devil and the Deep" with Gary Cooper, Tallulah Bankhead and Charles Laughton*(Paramount, August 12; time, 75 min.)*

Excellent directed and acted, but it is a morbid entertainment, for most of the action unfolds in a submarine that had been purposely sunk by its commander, who is presented as partly insane and madly jealous of his wife.

The scenes in the submarine have been produced with realism. There is first shown, through the periscope, the picture of an oncoming merchant vessel: the commander of the submarine, after submerging the vessel, directs it in the path of the merchant vessel. Just before the collision he orders his second in command to take the periscope. But it is too late for him to avert the collision. The water is shown rushing in and the men frantically attempting to shut off the bulkheads. Soon the fact becomes known that the commander is insane and they refuse to take orders from him, taking them from the hero. The men are shown putting on the "lungs" and filling them with oxygen; then getting into the compartment at the conning tower, from which they escape by letting in enough water to increase the pressure, after which they open the outside hatch and climb to the surface of the water. The drowning of the insane commander in the submarine, when he opens some flood doors, is realistic in the extreme. The jealousy of Charles Laughton, as the commander of the submarine, is very realistic; his thoughts are made to stand out as if they are spoken aloud.

The action unfolds at a British submarine base in North Africa. The cause of the tragedy is the jealousy the commander feels for his wife, whom he suspects of infidelity. He causes one innocent officer to be demoted. While the heroine, his wife, suffering mental agony because of her inability to

convince him that she was innocent of any wrong doing, walking through the celebrating Arabian crowds absent-mindedly, she meets the hero, who realizes that she is not in good mental state and tries to protect her. He takes her to a lonely spot and they exchange words of love. She surrenders to him. The following evening the heroine is surprised when her husband brings to his home for dinner the hero, who was taking the place of the demoted officer. The commander suspects that the two know each other and, feeling sure that they were lovers, he makes up his mind to do some harm to the hero. The heroine, suspecting it, rushes to the ship to warn the hero. The Commander arrives and when he finds his wife aboard gives immediate orders to shove off. As soon as they are in the offing, he submerges. Taking the periscope, he leads the vessel into the path of a merchant vessel and causes a collision. The men are all saved when the hero takes command. The Commander perishes in the vessel.

The plot has been founded on a story by Harry Hervey; it was directed skillfully by Marion Gering. Others in the cast are Cary Grant, Paul Porcasi, Juliet Compton, and Henry Kolker.

Because of the indiscretion of the heroine and of the hero it is unsuitable for children and for Sunday showing. It is an excellent drama, but very unpleasant.

"The Limping Man"*(Powers Pict., June 15; running time, 53 min.)*

A fair mystery melodrama. The story is somewhat illogical and at times confusing; in addition, the first half is slow moving. But the interest is held fairly well all the way through since the mystery is not solved until the very end. The closing scenes are the most exciting; they show the hero is in danger of being killed by a criminal who had mistaken him for his twin brother. This is a British made picture and the talk is very English:—

The hero had invited the heroine, her parents, and some friends to his country estate, and he and the heroine announce their engagement to their friends. One of the guests hears mysterious footsteps and screams. The servants notice a limping man on several occasions but cannot catch him. The hero goes to investigate a noise in one of the rooms. Slowly a panel in the wall opens and he is dragged in. Shortly afterwards he reappears somewhat dazed and faints. A friend of his, a famous detective, calls and takes the investigation of the matter in his hands. The heroine, who loved the hero, suddenly finds him repulsive and tells this to the detective the next morning. This gives him the clue he wants. The secret panel is found and they go through a dark tunnel. There they find the hero, with his arms bound, and on the floor alongside of him his brother who bore a striking resemblance to him. The brother is dead, having been killed by a criminal who had followed him from America for revenge. The mystery is cleared up. The brother had used the tunnel as a hideout without the hero's knowledge, and he was the one who had dragged the hero in, later posing as the hero. The heroine is happy to have her fiancé back.

The plot was adapted from a story by Will Scott. It was directed by John Orton. In the cast are Franklin Dyall, Margot Grahame, Arthus Hardy, and others.

Suitable for children, except for sensitive ones who may be frightened. Not a Sunday picture.

IS THE CHARGE MADE BY CENSORS FOR PASSING A PICTURE A TAX?

In Alberta, Canada, the Government has increased the censorship fee and the distributors have decided to collect the entire fee from the exhibitors by charging them ten cents for each reel of film. They assert that Clause Twelve of the contract, which refers to taxes, gives them the right to do so.

It does not require a legal mind to know that a censorship fee is not a tax fee, and that, such being the case, they are not entitled to pass it on to the exhibitors. The censorship board in Alberta, like the censorship boards everywhere, was set up to protect the morals of the innocent public from the outpourings of the sewers of Hollywood. If the producers should produce decent films censorship boards will have no reason for existence; and since they are unwilling to make such films, it should be they who should bear the burden of censorship.

To the Canadian exhibitors HARRISON'S REPORTS would suggest not to be lambs all their lives. If the producers should insist upon charging them ten cents a reel they should apply to the courts for relief. I am sure that no court could ever find that a censorship fee is a tax; and if they should prove to the court the profiteering that will go on in making such a charge, I feel confident that the courts will put an end to it.

"Caught Plastered": Above the average in large as well as small situations.

"Smart Women": Below the average everywhere.

"Friends and Lovers": Below the average everywhere.

"Fanny Foley Herself": Average in large, below the average in small, situations.

"Consolation Marriage": Below the average everywhere.

"Way Back Home": Above the average in large, even better in small, situations. In a few spots it fell down bad.

"Are These Our Children?": Above the average everywhere.

"Peach O'Reno": Above the average everywhere.

"Men of Chance": Average in large, average and below the average in small, situations.

"Girl of the Rio": Average everywhere.

"Ladies of the Jury": Average in large, average and above the average in small, situations.

"A Woman Commands": Below the average everywhere.

"Lost Squadron": Above the average in large and small situations.

"Girl Crazy": Above the average everywhere.

"The Office Girl": Below the average in large, average in small, situations.

"Symphony of Six Million": Above the average in both large and small situations except that here and there it fell down; but it went over in most theatres.

"Roadhouse Murder": Below the average everywhere.

"State's Attorney": Average in large, above the average in small, situations.

"Is My Face Red": Average in large, below the average and average in small, situations.

"Roar of the Dragon": Average and below the average in large, and below the average and even worse in small, situations.

"Bird of Paradise": It has not yet been released. Those who will cancel their franchise will not get it; but those who hold regular contracts will get it.

RKO Pathe

RKO Pathe sold twenty-one pictures. So far it has delivered seventeen. This leaves four. One Bennett, one Harding, one Boyd and one Quillan. One Bill Boyd and one Quillan will not be produced; the Harding they owe you will be delivered sometime in the future. The Bennett is now being produced and will be delivered when ready.

The following are the box office performances of these pictures; although this company has been merged with RKO, yet the information is necessary to enable you to determine how much the stars are worth to you:

"Common Law," Bennett: The reports for this picture have been varied, ranging between "Good" and "No Good." The picture did not make much money on the whole because of the amateurish way the story was handled with at the studio. We may class it as a little better than average, but not quite above the average.

"Sweepstakes," Quillan: Average.

"A Woman of Experience," Twelvetees: Below the average in large, and average in small, situations.

"The Big Gamble," Boyd: Below the average—all reports in agreement.

"Rebound," Ina Claire: The reports from both types of situations vary from fair to very poor.

"Devotion," Harding: The reports vary between average and worthless.

"Bad Company," Twelvetees: All agree—below the average.

"The Tip Off," Quillan: Average everywhere.

"Suicide Fleet," Boyd: Above the average everywhere.

"The Big Shot," Quillan: Average in large, below the average and average in small, situations.

"Panama Flo," Twelvetees: Below the average in large, worthless in small, situations.

"Prestige," Harding: Average in large, below the average or worthless in small, situations.

"Lady with a Past," Bennett: Average in large, average and fairly above the average in small, situations.

"Carnival Boat," Boyd: Average everywhere.

"Young Bride," Twelvetees: Average in large, below the average in small, situations.

"Westward Passage," Harding: Fair in large, poor in small, situations.

"What Price Hollywood?" Bennett: Above the average in large and in the small situations where it has been shown.

(To be concluded next week)

RKO FRANCHISE DEAD!

Clause 2 of the RKO franchise provides as follows:

" * * * and the Exhibitor further agrees to exhibit and

reproduce such motion pictures not exceeding a maximum of fifty-two (52) feature motion pictures and fifty-two (52) short subject motion pictures in any one year (August 15th to August 15th) so generally released by the distributor. If less than twenty-six (26) feature motion pictures are generally released by the Distributor in any such year, the Exhibitor shall have the option to terminate this franchise for the succeeding years herein provided for by giving sixty (60) days' written notice thereof to the Distributor. * * *

Since RKO has delivered only twenty-five pictures, it has breached the contract. This gives you the option of cancelling the franchise at once by giving a sixty-day written notice of cancellation.

If you should cancel the franchise, all you will be required to play within the sixty days will be pictures of the 1931-32 season RKO can deliver; you cannot be compelled to play pictures of the 1932-33 season.

The twenty-five pictures RKO delivered between August 15, 1931 and August 15, 1932 are given in the editorial "Box Office Performances of Last Season's Pictures," which appears in this issue.

If you desire to cancel the RKO franchise, send a written notice of cancellation at once, either by mail or telegraph. If you should send it by mail, register your letter. But take a day to think over the matter well before you send in your cancellation notice so that you may not regret it later.

EXHIBITOR GULLIBILITY

It is a pity that the exhibitors are so gullible; they are just like so much putty in the hands of the producers. Recently Al Lichtman, of United Artists, proposed a new plan for distributing pictures—the "Exclusive Run" plan. Immediately afterward one trade paper quoted Felix Feist of Metro-Goldwyn-Mayer as having stated that his company, too, has some such plan in view, even though he later denied as having made such a statement. And nearly every exhibitor became panic-stricken.

A plan by which a distributor will sell his pictures to one theatre in a certain locality, or in a town or city, is economically unsound. This the sponsors of such a plan know; but they announce it, just the same, on the theory that the exhibitors will rush to buy pictures from a particular concern if they should be made to feel that they cannot get them otherwise, with the result that these distributors reap great profits by the high prices they charge. Of course, they have put an "Exclusive Run" plan through in one or two localities, but their motive is, first, to penalize some exhibitors against whom they have a grievance, and secondly, to pretend that they mean to put through such a plan.

Personally I feel that it would be a blessing if MGM, United Artists, or any other producer-distributor for that matter, put the "Exclusive Run" plan through; it would stimulate independent production as nothing has stimulated it before, by creating a market for it. The independent exhibitors would, then, have all the pictures they would need at fair prices. The independent producers can make fine pictures today at anywhere from thirty to seventy thousand dollars per picture, whereas the big producers cannot make even a program picture for less than two hundred and fifty thousand dollars.

LIGHTMAN'S EFFORTS ON THE FIVE-FIVE-FIVE CONTRACT

M. A. Lightman has the sympathy of HARRISON'S REPORTS in his efforts to force the producers to give the exhibitors the Five-Five-Five contract, for it is satisfied that he is thoroughly sincere. But as W. A. Steffes, President of Allied States, has pointed out to Mr. Lightman, in a letter he wrote to him in reply to a letter from him, conditions have been so altered in the last two years that this contract can no longer safeguard the interests of the independent exhibitors.

There is only one way by which the independent exhibitors could safeguard their interests—by legislation. They have it within their means to have introduced in their state legislature such laws as will put an end to unreasonable protection and to the arbitrary allocation of product.

HARRISON'S REPORTS hopes that the correspondence exchanged between the two exhibitor leaders will bring about a better understanding and eventually a unification of efforts so that the independent exhibitors united may devote their efforts to bringing about a betterment of their condition by legislation. Let the Brookhart Bill form the basis of such legislation. There may be features of it that some independent exhibitors object to. These could be modified. Let the principle of the bill be the deciding factor and not the details.

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Box Office Performances of Last Season's Pictures—No. 4

In last week's issue the box office performances of the following companies' pictures were given: Paramount, RKO, and RKO Pathe. In this issue the products of the remaining companies are analyzed.

Tiffany

Tiffany will deliver in the 1931-32 season twenty-four pictures. So far it has delivered twenty-two; "The Last Mile" has just been released, and "Those We Love" will be released shortly.

Before starting the analysis of the box office performances of this company's pictures, this paper wishes to call your attention to the fact that the classification "Average" given to a Tiffany picture does not mean the same as when it is given to the pictures of the big companies for the reason that the prices the exhibitors paid to Tiffany are much smaller than the prices they paid to other companies.

"Women Go On Forever": Average in large, below the average in small, situations.

"Murder at Midnight": Average in large, below the average in small, situations.

"Left Over Ladies": Below the average in both types of situations.

"Race Track": Average in large, no reports from small, situations. The picture is well made; it should take better in small towns.

"Morals for Women": Below the average in large, average in small, situations.

"X Marks the Spot": Average in large, above the average in small, situations.

"Hotel Continental": Average in both types.

"Lena Rivers": Average in large, no reports from small, situations. But it should go better in small towns.

"Strangers of the Evening": Average in large, above the average in small, situations.

"The Man Called Back": Average in both types of situations.

No reports are given for the western melodramas.

United Artists

Of the twelve pictures this company sold during the 1931-32 season, it has delivered all but one,—a Gloria Swanson.

The box office performances of these eleven pictures are as follows:

"Street Scene": Above the average in large as well as in small situations.

"Palmy Days": Above the average in large, big in small, situations.

"The Unholy Garden": Below the average in both types.

"Age for Love": Below the average in large, worthless in small, situations.

"The Corsair": Below the average in large, average in small, situations.

"Tonight or Never": Average in large, below the average in small, situations.

"The Struggle": Worthless have been the reports from everywhere.

"The Greeks Had a Word for Them": Below the average in large, average in small, situations.

"Arrowsmith": Above the average in large, and average, above the average, and big in small, situations. One of them reported below the average.

"Sky Devils": Above the average in large, average and above the average in small, situations.

"Scarface": Above the average in large, and anywhere between below the average and big in small, situations.

In addition to these, United Artists released also the following:

"Around the World in Eighty Minutes": Average in large, below the average in small, situations.

"Cock O' the Air": Below the average and worthless have been the reports from everywhere.

"The Silver Lining": Average in large situations. No report from small places.

"Congress Dances": Below the average in large, no reports from small, situations.

Universal

Universal will deliver all the twenty-six pictures it sold during the 1931-32 season.

The following have been the box office performances of those it has delivered:

"Mother's Millions": Average in large, average and above the average in small, situations.

"Waterloo Bridge": Average everywhere.

"East of Borneo": Average in large, above the average in small, situations.

"Homicide Squad": Average in all situations.

"Spirit of Notre Dame": Above the average in large, even better in small, situations.

"Reckless Living": Below the average everywhere.

"Lasca of the Rio Grande": Below the average everywhere.

"Frankenstein": Above the average and big almost everywhere, except in a few spots where it proved too strong a fare.

"A House Divided": Average and below the average everywhere.

"Nice Women": Below the average everywhere.

"Heaven on Earth": Below the average everywhere.

"The Unexpected Father": Reports on this are average and below the average. One of them said, "Good program entertainment."

"Michael and Mary": Below the average in large, "awful" and "a flop" in small, situations.

"Law and Order": Above the average in some, and average in other, situations.

"Racing Youth": Average in some, below the average in others.

"Murders in the Rue Morgue": Average everywhere.

"Impatient Maiden": Average in both types of situations. A few of them reported better than that.

"Steady Company": Average and below the average have been the reports from both types of situations.

"The Cohens and the Kellys in Hollywood": Average everywhere.

"Scandal for Sale": Below the average, average, and slightly better than average have been the reports.

"Night World": Average and below the average everywhere.

"Radio Patrol": Above the average everywhere.

"Fast Companions": Average everywhere.

"Tom Brown": Average, and above the average have been the reports. Some of them have reported "good picture but it does not draw."

"Back Street": Above the average has been the report from one situation where it has played. It is an excellent picture.

"Okay America": It has not yet been shown; it is reviewed in this issue.

Several exhibitors have inquired of this office whether Universal will deliver "Back Street" on their last year's contract or not. I asked Mr. Schlaiffer, general manager of Universal, about it and he told me that Universal is going to deliver it, well enough, but in view of the good quality of the picture he is trying to induce many contract

(Continued on last page)

"A Passport to Hell" with Elissa Landi, Paul Lukas and Alexander Kirkland

(Fox, Aug. 14; running time, 76 min.)

An unpleasant sex drama. At times the action drags. Although the heroine is constantly being hounded by police and unnecessarily given an evil reputation by them, she is not sympathetic because of her actions. First she tricks the hero into marrying her, and later, knowing how much he loved her, she has an affair with his best friend. As a matter of fact her actions bring about the suicide of the hero. One situation is quite vulgar; it is where the hero enters his wife's bedroom, awakens her from her sleep and passionately embraces her. The ending of the picture is illogical since there was no necessity for the parting of the lovers once the heroine's innocence was proved:—

The heroine, innocent victim in a London scandal, not being able to bear it, leaves London and travels to strange parts of the world. She is known in every port as a woman of loose morals. She is deported from Akkra, a port in Africa, to a port in German West Africa. Once she arrives at her destination she cannot leave the boat because of war conditions. The hero, whose father was the chief of military police, offers her his assistance. They become friends. Afraid of losing her he begs her to marry him. She consents but tells him she does not love him. After the marriage he finds out about the heroine's reputation. His father is furious and transfers his son to the jungles. The heroine goes with him. She is bored. The hero is forced to go away on a two week trip. During his absence, the camp engineer returns from a trip. He and the heroine fall in love with each other and have an affair. The husband returns and his father arrives on a tour of inspection. The engineer's request for a transfer is refused. The heroine is determined to leave. The hero is desperate because she is penniless and sells an important map to an English spy so as to give her money. He then tells his father about it and commits suicide. The heroine assumes the blame for it and her lover is heart-broken. She tells him she is not worthy of him. Her one request of her father-in-law is that some day he tell the engineer the truth about the matter. She leaves to continue on her wanderings.

The plot was adapted from a story by Harry Hervey. It was directed by Frank Lloyd. In the cast are Warner Oland, Donald Crisp, Earle Foxe, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: This picture is replacing No. 347 "The Great Air Robbery," which is described in the contract as a "thrilling melodrama of the air." It is a theme substitution.

"Okay America" with Lew Ayres

(Universal, Aug. 25; running time, 80 min.)

Unless the picture-going public has been surfeited with newspaper columnist pictures, "Okay America" should be accepted well, for it is somewhat different from the other pictures of this type that have been produced last year. It is more dramatic, in that the hero is shown as endangering his life to save the life of a girl who had been kidnapped by the gangsters. The ending is sad; the hero is shot and killed by the gangsters while he was broadcasting during his regular hour for having shot and killed the gangster leader. But it is also suspenseful.

Larry Wayne (hero), a sensational columnist writing for a New York tabloid, calls on a prominent gangster in an effort to get information as to the whereabouts of a girl, daughter of one of the cabinet ministers, who had been kidnapped. The gangster drops a hint that he has the girl, but that he, the hero, had better keep his nose out of their affairs. The hero makes a deal with him whereby he is to obtain one hundred thousand dollars ransom for the freeing of the girl. The hero convinces the girl's father of his earnestness and the accuracy of his information and gets the money, which he sends to the gangsters by their trusted messenger. But the gangsters double-cross him: they do not deliver the girl. He calls on the gangster and he tells him that he is powerless; but he takes him in to the boss. The boss informs him that, before delivering the girl to her parents, he must get a promise from the President of the United States that he will not be sent in for life. The hero undertakes to deliver the message but the President refuses to entertain the proposal. The hero returns to the boss gangster and leads him into believing that the President had agreed. Thereupon the gangster orders that the girl be delivered to police headquarters. As soon as the hero is satisfied that the girl had been delivered, he reveals to the boss gangster that he had lied to him, the President refusing

to entertain his proposal, and that he is going to put an end to his miserable existence so that he may not do harm to anybody else. Immediately he draws his gun and shoots and kills the gangster. Since they were alone, the hero is able to escape unmolested. But that night he is killed by the gangsters while broadcasting.

The plot has been founded on an original story by William Anthony McGuire; it was directed by Tay Garnet. Maureen O'Sullivan, Margaret Lindsay, Nance O'Neil, Wallis Clarke and others are in the cast.

Enough facts have been given in the synopsis to enable each exhibitor to determine whether it is or it is not suitable for children and for Sunday showing.

"The Last Mile"

(Tiffany, Aug. 21; running time, 79 min.)

Although Tiffany has produced this picture extremely well, it still remains a gruesome melodrama. The stage play, from which it was adapted, has been improved upon by shifting the scenes occasionally away from the death house where most of the action takes place. In addition human interest has been added to it by reason of a flashback showing the circumstances under which one of the young prisoners was convicted. It shows him to be innocent, and therefore much sympathy is felt for him throughout. The situation in which one of the condemned men goes to the chair, and the subsequent dimming of the lights indicating the execution, sends shudders through one and will sicken sensitive people; also another situation in which the young boy is being shaved preparatory to his going to the chair. The picture becomes doubly exciting in the closing scenes, first because of the prison break by the men in the death house in which guards and prisoners alike are brutally killed, and secondly because of evidence procured by the police proving the innocence of the young man. The spectator is held in tense suspense for fear lest the boy be killed before the warden receives the reprieve.

The plot was adapted from the play by John Wexley. In the cast are Preston Foster, George E. Stone, Howard Phillip, Noel Madison, Allan Roscoe, Frank Sheridan, and others.

Not a picture for children or for Sunday showing.

"Night Club Lady" with Adolphe Menjou

(Columbia, Aug. 27; running time, 66 min.)

A good murder mystery melodrama; it holds one in tense suspense. The most thrilling situation is the one in which a young woman, who had been threatened by death notes telling her she could not live a minute after twelve midnight on New Year's eve, sits in the centre of a room surrounded by a circle of police who are guarding her, waiting for the murderer. Her sudden scream, after which she falls dead, comes as a shock and adds to the mystery. One's attention is held to the very end because the mystery is not solved until then. The tension is relieved at times by some comedy. There is no love interest in the story:—

A young woman, owner of a night club, receives a series of threatening letters telling her she will die a minute after midnight New Year's eve. She is terrified but will not go to the police for fear they may find out things about her. She goes to her night club, and sits at a table with a friend. They speak of the threats. She attracts the attention of the hero, who is the police commissioner. He is proficient at lip reading and understands what is going on. He goes to her table and asks her to go home. He orders six detectives to be there. Once home she feels chilly and puts on a robe. She sits in the room surrounded by the police. Just at a minute after midnight she screams and falls dead. The hero undertakes the investigation and finds out that she had been blackmailing several people any one of whom might have killed her. A woman friend, who had lived in the same apartment with her, is found dead too. Then a doctor, who was under suspicion, is found murdered. The hero finally solves the mystery by disclosing the fact that the murdered girl's "mother" was not her mother at all, but the mother of a man who had killed himself over the girl, that she was seeking an opportunity to kill her and thus avenge her son, and that she had murdered all three people by the use of a deadly scorpion. But before the police can get her she leaps from the roof of the building and is killed.

The plot was adapted from a story by Anthony Abbott. It was directed by Irving Cummings. In the cast are Mayo Methot, Skeets Gallagher, Ruth Stevens, Nat Pendleton, Blanche Frederici, and others.

It may frighten sensitive children; otherwise suitable for children and for Sunday showing.

"Blessed Event" with Lee Tracy and Mary Brian

(Warner Bros., Sept. 10; running time, 83 min.)

Very good entertainment. It has comedy, of the wise-cracking variety, human interest and suspense. Some music is used, but since it is part of the story, it does not retard the action. The suspense is brought about by the constant danger to the hero because of the gossip news he printed in his column which many people resented. One trick he plays on a young unmarried girl, by printing in his column that she was to become a mother, is contemptible but his subsequent regrets and his desire to help her arouse some sympathy for him. One exciting situation is where he records on his dictaphone the threats of a gunman to kill him. With this record he is able to make the gunman do his bidding. The closing scenes are exciting; they provide also good comedy. There is a pleasant romance between the hero and the heroine:—

The hero is a newspaper columnist. His column is very popular because he prints intimate news about people who are going to have babies, which he calls "blessed events," and other things the public is not supposed to know. He receives threats from a racketeer to stop mentioning him. His worst enemy is a radio crooner whom he despises. He prints an item about a night club dancer who was going to have a baby, although unmarried. He knows the racketeer is the man in the case, and the racketeer knows that the hero is on to him. The racketeer decides to "bump" him off. The radio crooner is opening a new cabaret and he tells everyone that the hero will not be allowed in. But the hero goes there, getting in through a side door. The heroine finds out through a gunman that the racketeer is planning to kill the hero. She rushes to the cabaret and pleads with him to go home, but he refuses. To the crooner's horror he announces himself. The racketeer fires at him but misses. A friend of the hero's is shot instead. The young dancer kills the racketeer. The hero and the heroine promise to fight for her freedom since they know the true circumstances of the case. The hero and the heroine are united.

The plot was adapted from the play by Manuel Seff and Forrest Wilson. It was directed by Roy Del Ruth. In the cast are Dick Powell, Allen Jenkins, Ruth Donnelly, Emma Dunn, Ned Sparks, and others.

Not suitable for children or for Sunday showing in small towns.

"Flames" with Johnny Mack Brown

(Monogram, June 10; running time, 65 min.)

A good program melodrama. The story is trite but there is enough action to hold the interest to some extent. Actual fire scenes have been used as a background in the situations showing the firemen fighting fires; they are somewhat exciting. One of these actual fire scenes has been used as a background in the situation that shows the hero and his pal, firemen, rescuing four girls from a burning building. The background shots are rather shaky and it is evident that they are not actually part of the picture. But the rescues are somewhat thrilling; they show several people jumping from the roof into a net being held by firemen.

The plot was taken from a story by Karl Brown and Lee Chadwick; it was directed by Karl Brown. In the cast are Noel Francis, George Cooper, Marjorie Beebe and others.

Because of the implications about sex matters, it is not for children or for Sunday showing.

"A Successful Calamity" with George Arliss

(Warner Bros., Sept. 17; running time, 71 min.)

Excellent entertainment with human interest and comedy; it is clean and wholesome and should be enjoyed by every type of audience. Most of the characters are sympathetic. The comedy is caused by the means the hero is forced to adopt in order to have dinner at home with his family one evening, and by the complications that set in after that. The closing scenes are suspenseful; the audience is led to believe that the heroine had left the hero, when in reality she had gone to pawn her jewels in order to give him financial aid:—

The hero returns to America from Europe where he had been sent by the United States Government on a financial mission. He is glad to be back and looks forward to spending quiet evenings at home with his young wife (by a second marriage) and his grown son and daughter. But to his dismay he finds them all busily engaged in social affairs. His plans for quiet evenings thus fail. Speaking to his

butler one evening an idea strikes him when the butler says "the poor don't get to go." He decides to test his family. He tells them he is ruined. They are extremely sympathetic, break their social engagements and all stay at home to talk over plans about what to do. The following morning the hero's son goes to his father's business enemy for a letter of introduction in order to obtain a position. He did not want his father to know about it. Fearing that the hero was really broke, this man sells out his stock in an important company to the hero's agent. The deal nets the hero about a million dollars. He saves his daughter from an unpleasant marriage which she had been willing to make for her father's sake. His wife pawns her jewels for him. He then tells the family that he is not ruined. But it was worth everything to find out how loyal everyone was to him.

The plot was adapted from the play by Clare Kummer. It was directed by John G. Adolfi. In the cast are Mary Astor, Evelyn Knapp, Grant Mitchell, Hardie Albright, William Janney and David Torrence.

Good for children and for Sunday showing.

"Back Street" with Irene Dunne and John Boles

(Universal, Sept. 1; running time, 89 min.)

Excellent adult entertainment. It is filled with human interest and holds the spectator's attention at all times. The theme is a delicate one—that of the love affair between a married man and his mistress; yet it has been handled with good taste and at no time does it become offensive. The heroine is an extremely sympathetic character; she sacrifices her entire life for the welfare of the hero. The hero is not as admirable a character as the heroine for he does not sacrifice anything, but, as a matter of fact, has his family, has contact with the world, and has the love of the heroine. The closing scenes are highly emotional; they show the death of the hero and the anguish of the heroine over his death. The last scene in which he telephones her and then dies will bring tears to the eyes of the spectator. The opening scenes, showing the old horse-car days in Cincinnati, are done with realism and are very effective:—

The hero, a young banker, meets the heroine two months before he is to be married to another woman; they fall desperately in love with each other. He arranges for her to meet his mother accidentally. On the appointed day, just as she is ready to leave for the meeting, her sister sobbingly tells her that she had had an affair with a young man and that unless the heroine helped her to stop the man from leaving town she would kill herself. She aids her sister but by so doing she loses her one chance of becoming acquainted with the hero's mother. She does not see the hero again until five years later when they accidentally meet in New York. Their love flames up anew. He tells her that he is married and the father of two children, but that he needs her. He sets her up in an apartment and they live together. Her existence is dull. She is not allowed to be seen with the hero and is forced to live a secluded life, for by this time the hero had become a prominent banker. A former suitor proposes marriage to her and she accepts. But the hero prevents her from marrying but telling her he cannot live without her. She goes back to the hero and their affair continues on for twenty-five years. The hero's children find out about it but his wife never suspects. While in Paris on a trip the hero dies. His last thoughts were of the heroine. His son goes to the heroine and offers to take care of her. When he leaves she dies from grief.

The plot was adapted from the novel by Fannie Hurst. It was directed by John M. Stahl. In the cast are Irene Clyde, George Meeker, Zasu Pitts, Shirley Grey, William Bakewell and others.

Not suitable for children or for Sunday showing. (Not a substitution.)

"Goona Goona"

(Regional-First Division; time, 65 min.)

This picture has been produced in India, and the characters are all Hindus. The locale of the story is Bali, Dutch East Indies. The production is amateurish, being worse than the pictures that were made in this country twenty-five years ago. The story is hardly of any interest to American picture-goers; it has to do with a Prince who falls in love with a commoner, a beautiful girl, fiancée of a coolie, working for the Prince. The coolie murders the Prince for having seduced his fiancée, and the Prince's father stabs and kills the coolie.

The picture should prove suitable only for houses that cater to "Greenwich Village" class of people.

holders to make a new deal for it either for more days or for better terms. In my opinion, it is not wrong for Universal to try to induce the contract holders to increase the number of playing days if the quality should justify an extension of playing time, but, in view of the disappointing showing the Universal program made last season as compared with the hopes the exhibitors, and Universal, had for it, requesting the contract holders to pay more for this picture seems to me to be unfair.

Warner Bros. Pictures

Of the thirty-four pictures Warner Bros. sold during the 1931-32 season, it will deliver only 26; eight of them have been dropped.

The following are the pictures it has dropped:

"The Submarine Commander" (#365); "The Hungry Wife" (#368) and an untitled (#369), both with Kay Francis; "Manhattan Nights" (#370); "Midnight Subway" (#371); "Paid to Dance" (#373); "Mr. Hercules" (#379); "For Sale" (#383); and "The Green Cat" (#384).

I don't see how Warners can relieve themselves from the obligation of delivering the two Kay Francis pictures if the contract holders should demand them; Miss Francis still is, as far as I know, under contract with this company, and it cannot claim inability to deliver pictures with her.

The box office performances of the pictures they have delivered are as follows:

"The Star Witness": Above the average everywhere.

"Alexander Hamilton": Above the average in large, and above the average and average in small, situations.

"Side Show": Average and below the average have been the reports.

"Road to Singapore": Average and below the average.

"Expensive Women": Average and below the average.

"Blonde Crazy": Above the average everywhere.

"Under Eighteen": Average and above the average in both types of situations.

"Manhattan Parade": Average in both types. One theatre (small town) reported as follows: "No Good; Vulgar"; another (neighborhood in large city) reported "Good."

"Taxi": Above the average everywhere.

"High Pressure": Above the average in large, average in small, situations.

"The Man Who Played God": Above the average in large, above the average and average in small, situations.

"The Expert": Below the average and worse.

"Play Girl": Below the average everywhere.

"Heart of New York": Average and below the average in both types.

"Beauty and the Boss": Average and below the average.

"Man Wanted": Below the average.

"So Big": Average everywhere.

"The Mouthpiece": Above the average in large, even better in small, situations.

"Street of Women": Average everywhere.

"Winner Take All": Above the average everywhere.

"The Purchase Price": No reports.

"Stranger in Town": Above the average in large, average in small, situations.

"Jewel Robbery": Fair in large, no report from small, situations.

"Two Against the World": Too new for reports.

"Big City Blues": Not yet released.

"Betrayed": Not yet released.

"The Mad Genius," with John Barrymore and "The Crowd Roars," with James Cagney, were not part of the contract; they were sold as specials.

(The End)

TWO NEW "PROTECTION" SUITS

On August 9, Commonwealth Amusement Enterprises, of Boston, filed a suit in the District Court of the United States, District of Massachusetts, against Colonial Theatres Company, of Nashua, N. H., Paramount-Publix, Columbia, Fox, MGM, Vitagraph, First National, RKO, and RKO Pathe, accusing them of conspiracy in restraint of trade and asking for a temporary injunction to prevent the defendants from enforcing a six-month protection against the plaintiff. A similar suit was filed on the same date by Aetna Amusement Company, of Boston, owning a theatre in Portsmouth, N. H., against Main & New Hampshire Theatre Company, Paramount-Publix, Fox Vitagraph, First National, RKO, and RKO Pathe.

There was a hearing on each of the cases on August 26, before Judge Lowell, who denied the applications.

This does not mean that the suits are at an end, but that as soon as the defendants file their answers the cases will

be in order for trial upon their merits in the usual way. Judge Lowell's decision means that on the facts before him he did not feel warranted in declaring that a conspiracy existed.

The plaintiffs intend to pursue their rights to a final judgement.

Mr. George S. Ryan, a well known attorney of Boston, is the counsel for them.

AGAIN ABOUT THE RKO FRANCHISE

On Friday last week, Ned Depinet, Vice-President in charge of distribution of RKO, called me up on the telephone and told me that I was wrong in my assumption that the RKO Franchise was dead in that they delivered the minimum number of pictures the franchise calls for.

I asked him to call out the twenty-six pictures, the minimum number the franchise calls for, and among them he named "Age of Consent," which, he said, was released on August 5; he said, in fact, that they released twenty-seven pictures when "The Bird of Paradise" is taken into consideration which he said was released August 12. He stated to me that he was going to send me a copy of the July 27 issue of the "The Radio Flash," their house organ, showing that "The Age of Consent" and "Bird of Paradise" were included in the list of releases. (I received that copy on Monday morning.)

I called his attention to the fact that on August 2 my secretary was in one of the departments of his company to get the release schedules for both the features and the shorts for the Index but the person in charge failed to include "Age of Consent" among the releases; therefore, if any error has been made in failing to take "Age of Consent" into consideration, it was not the fault of this office.

Since "Age of Consent" was released prior to August 15, having played at Keith's Boston on August 13, Orpheum, Los Angeles, August 12, Proctor's, Newark, August 12, and in a few other places, RKO has fulfilled the terms of the franchise; therefore, your cancellation notice has no effect.

In a forthcoming issue comments will be made in these columns about this franchise.

SIDNEY R. KENT OPPOSED TO HIGH FILM RENTALS

According to *Variety*, Sidney R. Kent, President of Fox Film Corporation, is opposed to higher rentals for the program pictures this season: he advocates, in fact, a smaller charge for this type of pictures, recommending higher rentals only in pictures of proved box office merit. He suggests that a cut of anywhere from fifteen to twenty-five per cent be given to the exhibitors this season, so as to help them weather the storm.

HARRISON'S REPORTS has criticized Mr. Kent considerably whenever it disagreed with his policies and views but here is one instance where it has an opportunity to commend him for his farsightedness and his fairness. If the industry is to be taken out from the mire it has sunk in, one group must help the other.

Apropos with this, let me call your attention to a statement made by Louis B. Mayer, of MGM, as quoted in *Motion Picture Daily*; Mr. Mayer said that Metro-Goldwyn-Mayer has retrenched considerably and that it is going to retrench still more. Salaries have been cut thirty-five per cent, he is quoted as having said.

A retrenchment by this or any other company is destined to have a beneficial effect on the industry as a whole for the producers will be able to pass some of the saving on the exhibitors by selling them the film cheaper.

JACK WARNER A RIP VAN WINKLE

Jack Warner has been quoted in the trade papers as having said the following:

"Americans want entertainment. If you give them that, there is little to worry about even in these abnormal times. Audiences want action, motion as well as emotion. * * *

We all were under the impression that Jack Warner understood somewhat public taste and that he, in producing pictures, tried to cater to such taste. But now he comes along and tells us that up to this time he made pictures without having a knowledge that the public want "motion and emotion," and that he, having now discovered it, will make pictures they will like.

You had better ask Harry Warner to return the money you paid him for pictures made by his company during the time Jack Warner did not understand what the public wanted, for according to what Jack says the pictures were misrepresented to you.

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X-RAYING THE 1932-33 PRODUCTS—Article No. 1

With a view to aiding every subscriber obtain his pictures as much as possible at what they are worth and not at what the film salesmen think they are worth, beginning this week I am starting a series of articles giving a short appraisal of the story values of the books, plays, or magazine stories that have been announced for production.

In addition to this information, the article devoted to each company's product will contain information about the most important clauses of its contracts so that the exhibitor may know which clauses are detrimental to his interests and if possible seek their modification.

Columbia (48 Pictures)

Columbia is offering twenty-six "Columbians," six "Super Melodramas," eight Buck Jones, and eight Tim McCoy's. This makes forty-eight of all classes.

The following "Columbians" will be founded on books, plays, or magazine stories.

"Washington Merry-Go-Round": The book is dull; it deals about politics. But Columbia has engaged Maxwell Anderson, one of the greatest dramatists in America, to re-write the story; he has not yet finished his work.

"American Madness": Excellent. This picture has been already produced; it was reviewed on page 111, issue of July 9.

"Brief Moment": It is the stage play by S. N. Behrman. The stage play did not go over but the material can make a very good talking picture. It is drama.

"No More Orchids": *Liberty Magazine* story by Grace Perkins. Poor material, with some sex.

"The Bitter Tea of General Yen": The novel by Grace Zaring Stone. Good melodramatic material, dealing with a Chinese revolution.

"Child of Manhattan": Play by Preston Sturges. Comedy-drama; fair material.

"The Night Club Lady" (A Thacher Holt story): Very good murder mystery melodrama. It was reviewed in last week's issue.

"The Dictator": Novel by Joseph Hergesheimer. Oil-field drama. Fair.

The story material for the remaining eighteen pictures of this class is not available.

Of the six Supermelodramas, only one is to be founded on a novel—"Soldiers of the Storm." It is by Thomas Burtis. It offers good possibilities. The material for the other five is not available.

I understand that Columbia is trying to induce exhibitors to pay for score this year even though they did not ask you to pay for such a thing last year. Tell the salesman to charge this year's score charge on your last year's losses from Columbia pictures, which were very poor.

Important Contract Provisions

Clause One (b): In case any pictures of this contract are not released "generally" in the United States up to October 31, 1933, then you lose all rights to them. Columbia can sell them to any other exhibitor it sees fit. Change it to read 1934. Otherwise you may lose the best pictures.

Clause Six: This clause relieves Columbia of any blame if the exhibitor who was to ship you the film failed to do so and you were compelled to have a dark house; you cannot collect any damages from Columbia, and since you cannot collect damages from the negligent exhibitor, you will be out of luck. It is an unfair provision in that you have bought the pictures not from the exhibitor but from Columbia.

Clause Seven: This is the play-date designating clause. It gives Columbia the right to designate play-dates to the exhibitor in case he refused to set them himself after being notified that the pictures are available for his use, but it does not give a corresponding right to the exhibitor.

Clause Nine: This clause gives Columbia the right to substitute any story except where a book, play or magazine story is concerned.

Clause Twenty: This is the Roadshow clause. By the provision's of this clause, Columbia is empowered to roadshow in the Los Angeles and the New York City zones two pictures and to except and exclude such pictures from the contract. In all other zones it has the right to except and exclude any number of pictures and unless it notifies them that such pictures are excepted and excluded the exhibitors must play them when they are put on the regular release schedule. The only concession the exhibitor gets is to reject one other picture for every picture excepted and excluded by roadshowing it. It is an unfair provision. Insist upon a modification of this clause so that you may receive all roadshown pictures.

First National Pictures (30)

First National is selling thirty pictures this season.

The following pictures are to be founded on books, plays or magazine stories:

"Twenty Thousand Years in Sing Sing": This is the book by Lawes, Warden of Sing Sing prison. It is not a novel but his experience and impressions of the psychology of criminals from the day he took up prison work. The possibilities of the material for a talking picture are doubtful, unless a new story is written around the book.

"Children of Pleasure," with Ruth Chatterton: Poor story material.

"The Cabin in the Cotton," with Richard Barthelmess: Fair material.

"Tiger Shark," with Edward G. Robinson: This picture has already been produced. It is a very strong sea story, suitable mostly for men—hardly for women. But the tuna fishing scenes are fascinating. It is reviewed in this issue.

"Silver Dollar," with E. G. Robinson: Fair material.

"They Call It Sin," with Loretta Young: Good possibilities if handled by a clean-minded scenarist and the same kind of director. There is powerful human interest which can be built up still stronger; but there is also much dirt, which should be reduced to the minimum.

"Life Begins": This play by Mary McDougall Axelson has already been produced. It is reviewed in this issue. Warner Bros. is roadshowing this picture. How well it will take it is too early to tell. But the picture has caused considerable discussion in the trade and outside it as a result of the fear of death that is felt by the heroine, who is about to give birth to a child.

"The Match King," with Warner Williams: Poor story material.

The remainder of the pictures are being sold without stories with the exception of one or two, the books of which are not available.

Important Contract Provisions

First Clause: This refers to the Schedule. One of the provisions gives the distributor the right to designate two pictures to be played on a percentage basis. Since the percentage figures are not given, the size of such figures will depend on bargaining.

A second provision gives him the right to interchange prices between two pictures. Since the contract does not guarantee delivery of the high-price picture made low price by such interchange, you should insist that First National insert the same kind of provision Universal has offered to the exhibitors; it reads as follows:

"If after having made such substitutions Universal (in this case it should read 'First National') shall fail to release and to tender to the Exhibitor the motion picture which originally had the higher rental classification, the rental of the substituted picture shall revert to the rental originally fixed for such picture in the Schedule, and the Exhibitor shall be credited with the difference between the film rental actually paid by the Exhibitor and the film rental originally specified for such picture."

(Continued on last page)

"Strange Interlude" with Norma Shearer and Clark Gable

(MGM, release date not yet set; 112 min.)

Despite the adverse criticisms made of it by the critics of the New York dailies, "Strange Interlude" is a highly artistic production; perhaps not as dramatic as the stage play, but dramatic nevertheless. Miss Shearer rises to new dramatic heights; as Nina Leeds, she is not only convincing but superb; her make-up in the last half of the picture, where she is supposed to be an aged woman, is so well done that she appears extremely convincing. There are several pathetic moments in the action. Unfortunately the picture does not possess mass appeal; it is only for cultured picture-goers; the masses may be bored with it, for it is unlikely that they will catch the spirit of Eugene O'Neill, the playwright.

It is the story of a woman who, having lost the man she loved, by death, becomes morbid; life no longer holds an attraction for her. She meets a young man and, having fallen in love with him, marries him. The young man's mother, however, tells her that she must not have a child with him, for there is a strain of insanity in the family and if she would have a child it might inherit that strain. Thus the world again crashes about her. Having been advised by her mother-in-law to have a child with some other person so as to keep her son in ignorance of her secret and thus give no cause to destroy his happiness, the heroine surrenders herself to the doctor who had attended her father before his death. A child is born, and the heroine's husband thinks it is his. The heroine and the doctor keep him ignorant of the facts. The child grows up and instinctively hates the doctor. This breaks the heart of the mother and of the doctor. The heroine's husband dies; he had been overcome by his emotions seeing his son a winner at his college's regatta. The heroine is left alone when her son married and the doctor had left her forever.

Robert Z. Leonard directed it. Prominent in the supporting cast are Alexander Kirkland, Ralph Morgan, Robert Young, May Robson, Maureen O'Sullivan, Henry B. Walthall, Mary Alden, and Tad Alexander.

Exhibitors catering to religiously inclined custom cannot show it. And it is not a picture for children; it is strictly a picture for cultured adults.

Like "The Guardsman," it is a creditable production; but like that picture, it will, I believe, fail at the box-office.

"Tiger Shark" with Edward G. Robinson and Richard Arlen

(First National, Sept. 24; time, 78 min.)

This is a virile melodrama; it will probably be best enjoyed by men. The story presents nothing novel. But the settings are so unusual and realistic that the interest is held. For instance, actual scenes of tuna fishing, in which the hero and his crew are supposed to participate, have been worked into the picture cleverly. These scenes are intensely interesting because of their authenticity. The audience is held in suspense throughout because of the ever menacing presence of tiger sharks to the lives of the fishermen. There is a strain of comedy throughout caused by the bragging of the hero. One particularly amusing situation is where the hero bedecks himself for his marriage to the heroine. The closing scenes are filled with excitement; they show the hero lowering his rival into a rowboat in the shark-infested waters. The heroine is an unsympathetic character because of her disloyalty to the hero:—

The hero's fishing vessel is sunk. He and two of his men are the only ones left alive and they, too, are near death for they had been drifting in a row boat, in shark-infested waters, for days, without food. One of the men attempts to kill the hero when he refuses him their last drops of water. His pal warns him just in time. The hero throws the man overboard; he is eaten by a shark. The hero is weakened, and his hand slips into the water. It is bitten off by a shark. Finally he and his pal are rescued. In place of his hand he wears a steel hook. Out again on a trip one of his men is killed by a shark when he falls into the water. Back on land the hero calls on the man's daughter. He falls in love with her and she accepts his proposal of marriage because of his kindness. After the marriage his pal and the heroine fall in love with each other. On one of the fishing trips in which the hero had taken the heroine he finds his wife and his pal in each other's arms. He goes out of his mind with jealousy and knocks his pal unconscious. He then lowers him into a row boat, dies a hole in it and sets it loose in the shark-infested waters. He himself falls into the sea and is

killed by the sharks. The pal is rescued by the crew.

The plot was adapted from a story by Houston Branch. It was directed by Howard Hawks. In the cast are Zita Johann, Leila Bennett, J. Carroll Naish, Vinie Barnett, and others.

Not suitable for sensitive women, children or for Sunday showing.

"The Divorce Racket" with James Rennie

(Paradise Pict.; running time, 66 min.)

An entertaining murder mystery; it holds the interest fairly well to the end. The story is logically worked out and the solving of the crime is done in an interesting fashion. The audience is held in suspense, for the discovery of the murderer does not come until the very end. There is a pleasant romance between the hero and the heroine:—

The heroine becomes secretary to a divorce lawyer with the hope of getting possession of some forged checks and a confession of guilt signed by her brother, which he kept in his safe. By chance she meets the hero, a detective. He falls in love with her but she refuses to see him. Her employer is found murdered and several persons are under suspicion. The hero is called into the case and finds out that the heroine is working under an assumed name. She returns to the office late that night and takes the forged checks from the safe. The hero catches her but she escapes. She then goes to her late employer's apartment and she gets hold of the confession. The hero arrives there and places them all under arrest. He finally solves the crime by proving that the murder had been committed by the dead lawyer's office associate, who employed a window cleaner's belt to get from one window to the other. This man hated the lawyer because he was the only one who knew he had murdered his wife. After the solving of the mystery the heroine feels free to accept the attentions of the hero.

The story was written by James W. Poling, and directed by Aubrey Scotto. In the cast are Judith Wood, Olive Borden, Harry Short, Harry Tyler, and others.

Not suitable for children; a matter of choice for Sunday showing.

"Life Begins" with Loretta Young and Eric Linden

(First National, Oct. 1; time, 70 min.)

Although the producers failed to take full advantage of the opportunities for a truly big picture the material offered, they have, nevertheless, produced a powerful drama. There is deep appeal to the emotions almost in every foot of the film. The most powerful situation is that in the end, where the hero is told that his wife had died at the operating table, but that the child had lived; he did not want to see the child until he was told by the doctor that his wife wanted him to have it. Comedy is not lacking either; there is plentiful of it in the scenes in the maternity hospital, in the ward where the most difficult cases were sent. The entire action unfolds in the hospital, ninety-five per cent of it in one ward.

How the picture will be received, however, it is too early to tell, for some of the things shown or spoken of have created a great deal of discussion in the trade. Because of the fact that the heroine dreads the ordeal of child birth, lest she die, it plants thoughts in the minds of expectant mothers that are dreadful. On the other hand, women who have gone through with the experiences of childbirth should enjoy it to their heart's content; they will live over again those experiences. They will weep a great deal but they will, no doubt, like it. Men may not like the picture so well.

The story concerns a young wife who is sentenced to twenty years in prison for having killed a policeman (he had framed her). Because she is about to become a mother, she is sent to the maternity hospital. As the day for the birth of her child approaches, the doctor recognizes her case as a difficult one and asks the young husband whether he wants the mother to live or the child. He insists that they save the mother. But the heroine, knowing that she is to spend the best part of her life in prison, orders the doctors to save the child. The young husband is heart-broken when the nurses present him with the child.

The picture has been taken from the play by Mary McDougal Axelson. It was directed by James Flood and Elliott Nugent. In the cast are Frank McHugh, Aline McMahon, Preston Foster, Glenda Farrell, and others.

Not suitable for children, and since it is not a cheerful picture I doubt if it is wise for small town exhibitors to show it on a Sunday.

"Once in a Lifetime" with Jack Oakie and Aline McMahon

(Universal, Oct. 20; running time, 91 min.)

Although not as uproariously funny as the stage play, "Once in a Lifetime" is, nevertheless, an excellent comedy. It is a travesty on the picture-making methods of Hollywood. The main action shows the hero, actually a stupid fellow, doing costly blunders that turn profitable. One of such blunders is his producing the wrong scenario the first time he had been appointed production manager; but his ex-employer burns the wires in an effort to find him and re-employ him, for the picture had made a great success, drawing great praises from the critics. Even the sound of his eating peanuts while the picture was being photographed, which sound had been recorded, had been found by the critics to have been something novel and ingenious. Another blunder is where the hero, in order to get a free aeroplane, buys a whole flock of them—two thousand. But even this turns out profitable, for a sudden demand for aeroplane pictures was created, and since there was a scarcity of aeroplanes every producer was compelled to buy aeroplanes from the hero and to pay double the price for them.

The plot was adapted from the stage play by George S. Kaufman and Moss Hart. It was directed by Russell Mack. In the cast are Sidney Fox, Zasu Pitts, Russell Hopton, Jobyna Howland, Gregory Ratoff, Louise Fazenda, and others.

Suitable for children and for Sunday showing.

"Down to Earth" with Will Rogers

(Fox, Sept. 4; running time, 80 min.)

Good entertainment. It has human interest and some good homely philosophy that will be understood and enjoyed by the masses. Men will particularly sympathize with Rogers who, hit hard financially, cannot make his wife and son realize the significance of the depression. Several situations are funny as well as pathetic. One is where Rogers telephones his wife to prepare a simple lunch for himself and some men. The men were bankers and he wanted to borrow money from them and in order to induce them to give him the money he was going to take them to his home to show them how simply he lived. Instead of a simple lunch his wife prepares a sumptuous meal with expensive flowers on the table. Needless to say he does not get the money. Much sympathy is felt for Rogers and his friend, the Grand Duke, when the fact is found out that the Grand Duke had worked as a doorman. The closing scenes are particularly amusing; they show Rogers tricking Irene Rich, his wife, into reconciliation.

The plot was adapted from a story by Homer Croy. It was directed by David Butler. In the cast are Dorothy Jordan, Irene Rich, Matty Kemp, Mary Carlisle, Theodore Lodi, and others.

Suitable for children and for Sunday showing.

"70,000 Witnesses" with Phillips Holmes and Dorothy Jordan

(Paramount, Sept. 2; running time, 70½ min.)

This murder mystery melodrama has been produced very well. It holds the audience in tense suspense throughout; it should go over with the masses because of the unusual angle of the murder, which is not solved until the very end. But it is unpleasant entertainment since the underlying idea is horrible. A young star football player is murdered by the scheme of a gambler, who wants this player's team to lose so that he might win his heavy bets. This boy's death is horrible, and will not have a very pleasant effect on parents who have sons on college football teams; it will fill them with dread lest a like fate befall their own boys. The closing scenes in which the detective orders the two teams to play the game over again so that he might get an opportunity to solve the murder is exciting, especially when the hero drops in exactly the same manner as his dead pal had dropped. There is some good comedy caused by Charlie Ruggles' drunken condition, which relieves the tension:—

The hero and his pal are on the football team of their college. The hero is engaged to the heroine, the pal's sister. The night before the game the hero is confronted by his brother, a gambler, and is told that he had bet big money against his team and that he, the hero, must incapacitate his play. This the hero refuses to do. During the game next day the hero attempts to prevent his pal from running with the ball for fear that his brother might "get" him. But the hero is put out of the game. During the

second half the pal, while making a long run with the ball, drops. He is taken to the hospital and dies. The hero is arrested because he had been seen with his brother the night before. He pleads his innocence. The detective orders the two teams to play the game over again. During the second half the hero, who had been impersonating his dead pal, drops in the same manner and is rushed to the hospital. A newspaper reporter overhears the team doctor confess to having rubbed nitroglycerin into the dead pal and the same into the hero. The hero's brother remonstrates with him for the plan had been only to rub something harmless into the pal so as to incapacitate him. The doctor and the brother are killed when the doctor drops the explosive. The hero is saved and he and the heroine are united.

The plot was adapted from a story by Cortland Fitzsimmons. It was directed by Ralph Murphy. In the cast are Johnny Mack Brown, J. Farrell MacDonald, Lew Cody, David Landau, Kenneth Thomson, and others.

Because of the murder angle, it will be up to you to determine whether it is suitable for children and for Sunday showing.

"Age of Consent"

(RKO, August 5; running time, 60 min.)

The Martin Flavin stage play "Cross Roads" upon which "Age of Consent" has been founded was dirty and demoralizing, and the picture is no less so; the impression one gets from the acts of the characters in the picture is that young men and women go to college to get an education, not in letters, but in drinking and in matters of sex. The plot of the play was altered somewhat but the picture plot has not been improved at all, for it was not picture material in the first place and nothing could be done with it. The characters in the picture are all unsympathetic, and what they do is revolting to decent people.

The story deals with the hero, a student in a college, who loves the heroine, a coed, so deeply that he is willing to chuck his college career to marry her; but she will not have it that way; she wants him to go through college first. He feels so low because of her refusal that he becomes the prey of another girl, a waitress in an ice cream parlor. She coaxes him to take her to her home that night and, after a few drinks, his sexual passions are aroused and the inevitable happens. They are caught by the girl's father next morning and he threatens to have him sent to the penitentiary for seducing a minor unless he married his daughter. He agrees to it. But things take such a twist that the hero marries the heroine after all.

Gregory La Cava directed it. Richard Cromwell, Dorothy Wilson, Eric Linden, Arline Judge are in the cast.

If you cater to family custom, you cannot show it. And you should not pay for it; you should not be made to suffer for the stupid mistakes of the producers. It is putrid.

"Blondie of the Follies" with Marion Davies, Robert Montgomery and Billie Dove

(MGM; Aug. 20; running time, 90 min.)

Although produced well, it is an unpleasant sex picture, made more so by the constant bickering between the heroine and her girl friend. The characters are unsympathetic, except for the heroine's father. Up to a certain point the heroine arouses sympathy, but this is lost later when she permits herself to be kept in an expensive Park Avenue apartment by a middle-aged millionaire. She is never once shown in the apartment with the man but it is evident that she is being kept by him. The picture is demoralizing in that it glorifies kept women, showing the magnificent apartments, clothes, cars, servants, and other luxuries they may obtain. The action is so slow that it becomes tiresome. It is too bad that this popular actress should have been given so poor a story.

The plot was adapted from a story by Frances Marion. It was directed by Edmund Goulding. In the cast are Jimmy Durante, James Gleason, Zasu Pitts, Sidney Toler, and others.

Not suitable for children or for Sunday showing.

"Crooner"

(First Nat'l, Aug. 20; running time, 68 min.)

This picture was reviewed in the August 27 issue, but the substitution facts were omitted. They are as follows: "Crooner" is replacing No. 659 which is listed on the contract as "Pent House," by Bernice Babcock. Since "Crooner" has been based on the story by Rian James it is a story substitution and you are not obligated to accept it.

A third provision in the Schedule (printed in bold face type) has blank spaces for the insertion of the minimum admission prices that shall be charged. I warn you not to allow the salesman to insert any figures in these spaces, except in the case of roadshow pictures, because, in case you found it necessary to charge lower prices you may be penalized by First National. Read that provision carefully; it was explained in detail in the issue of July 9, in the editorial, "An Interpretation of Some Contract Clauses."

Second Clause: This clause provides that the exhibitor loses his rights to all pictures not "generally" released up to September 15, 1933. Such a provision may be the cause of abuse, for First National may withhold a good picture, releasing it after that date, and the exhibitor will have no way of forcing it to deliver it. Compel the salesman to make the date September 15, 1934.

Seventh Clause: This clause permits the distributor to assign play-dates but does not grant a similar right to the exhibitor. You have no way by which you could compel First National to give you play-dates.

Twentieth Clause: This is the roadshow clause; it is fair, in that it does not except and exclude any pictures that are roadshown.

Fox (43 Pictures)

Fox is selling forty-three pictures this season—all that are on the contract. "Cavalcade" may be produced between now and spring but it will not be sold this season; it will be released during the 1933-34 season.

The pictures that will be founded on books, plays, or magazine stories are the following:

"Call Her Savage": Dirty sex material.

"Hat Check Girl": Poor sex material; it may be improved by rewriting.

"Rackety Rax": Burlesque on gangsters who founded a football team. Good material.

"Checkers": Old-fashioned horse racing melodrama. Pretty good.

"Havoc": War melodrama, story poor but fast action. A re-make.

"The Little Teacher": Fair program stuff.

"The Inside Story": Thrilling but dangerous gangster melodramatic material. Excellent for houses that show this type of stories.

"Trick for Trick": Poor material about magicians.

"Broken Blossoms": Gruesome material. A remake. It was first made by D. W. Griffith and failed at the box office.

"What Price Glory": Powerful war material. A re-make.

"State Fair": Poor material as it stands. It will undoubtedly be rewritten, for Will Rogers and Janet Gaynor are scheduled for the leading parts.

"Easy": Indifferent material. To be made, with Joan Bennett.

"Congorilla": Good animal picture. It is being sold separately so that it might be played early.

The material of the remainder is not available.

Important Contract Provisions

The Schedule contains blank spaces for inserting the minimum admission prices that shall be charged. If you allow the salesman to insert prices, you may get into trouble later on. Clause Eleven specifies that fifteen cents minimum admission shall be charged. This should be made ten cents so as to protect you in case you were compelled to reduce your admission price to that figure. But HARRISON'S REPORTS does not advocate so low an admission price.

Another provision deprives you of your protection in case you double-billed a Fox picture. Scratch it out!

The Fourth clause, paragraph (d), makes you agree to release from blame the Fox Film Corporation if the previous user failed to ship the film to you in time for your showing. It does not provide for damages for you. This is an unfair provision and you should strike it out, for you are contracting for your film with Fox and not with the exhibitor.

The Fifth clause provides that play-dates may be assigned by the distributor but not by the exhibitor.

The "Acceptance of the Application" clause (sixteenth), although worded differently, does not bind you until after Fox has approved your application. You have the right to cancel it at any time before he has approved it.

The Roadshow clause (Seventeenth) provides for the roadshowing of no more than four pictures, except in the New York and the Los Angeles zones, where Fox is not limited as to the number. The exhibitor does not lose his rights to the pictures that are roadshown in the Los Angeles and the New York City zones. In the case of pictures roadshown in the other zones, the exhibitor has the right to reject them provided that he notifies Fox to that effect fourteen days after he received a notice from Fox of its intention to roadshow such pictures; if he fails to

send such notice, he must accept these pictures when they are released. But for every such pictures the exhibitor rejects, he, that is, the exhibitor, may reject also one other, from the regular list.

I understand that Fox is now insisting upon a clause to give him the right to designate as percentage pictures any picture it sees fit up to the number provided for in the contract. (To be continued next week)

BOYCOTT FOR CONTRACT JUMPERS BUT NOT FOR WELCHERS!

According to a Hollywood dispatch in a recent issue of the New York Times, the board of directors of the West Coast branch of the Association of Motion Pictures Producers and Distributors, on August 28, passed a resolution recommending that none of the members of the association employ artists who, without legal justification, jump their contracts.

I shall not deal with the fact that a resolution of this kind is unlawful but I shall confine myself to asking why should M. P. P. D. A. boycott contract jumpers and leave contract welchers free to keep on welching? We have a flagrant case of welching on the part of one the biggest companies in the business—Paramount-Publix.

Because of the constant condemnation by producer-distributors of such exhibitors as breach their contracts, I am sure you will be interested to know the details of the case that I have in mind, for I want to show you that, though the contracts the exhibitors breach are often for as low an amount of money as ten or fifteen dollars, this case involves hundreds of thousands of dollars, so that, when you hear some film salesman condemning some exhibitor for having breached his contract, you may tell him that if all the exhibitor customers of his company breached their contracts on one picture the amount would not equal that involved in this breach by Paramount.

In May last year, Walter Wanger, formerly Eastern Production Manager of Paramount, made a new contract with Paramount to start in September, 1931, the month when his old contract expired. The contract was signed by Mr. Adolph Zukor himself, as president of the company. But just before the new contract began, Mr. Wanger was notified that he had no contract with Paramount in that it had not been ratified by the Finance Committee and by either the Board of Directors or the Executive Committee.

Mr. Wanger has taken the matter to the courts and there seems no doubt that the courts will uphold his contract and make Paramount pay. But the defense Paramount has put in, that the contract had not been ratified by the different boards of the company, needs some elucidation, so that the unfairness of the act may be fully realized by you: Mr. Zukor had always been in the habit of signing contracts with artists and others without authorization from any of the boards and none had ever raised the same question. The new setup, however, have found it convenient to repudiate one of Mr. Zukor's acts perhaps out of a desire to humiliate him.

If Paramount-Publix should insist upon welching upon this contract, which involves \$416,000, there is no reason why you should not welch with Paramount contracts any time you feel that its terms are burdensome to you and you can get away with it, when the amount involved may be chicken feed.

I do not desire to convey to you the idea that this paper favors contract jumping on the part of the actors, but wish to impress you with the fact that the artists are not always at fault for jumping their contracts; often the producers engage them at a low salary for a period of years, anywhere from two to five; and when these artists suddenly develop great drawing power they are not offered a modified contract so that they may receive part of what they are entitled to, even though the producers keep on increasing the rentals for the pictures of these artists. But if we are going to have a boycott of the poor fellows let us have it also for the big fellows, for welching is no less censurable than contract jumping.

Before the producers should embark upon boycotting, however, they should consult their lawyers about it, for boycotting is unlawful and, as such, punishable. They could not keep on resorting to it without causing the Department of Justice to make an investigation. I have been informed that the producers in Hollywood have a gentleman's agreement among themselves not to negotiate with an actor or a director, or any other artist, for his services, until after six months have elapsed from the last day of his contract. And they maintain a lawyer to see that this silent agreement is enforced; they pay him \$100,000 a year for it. This is unlawful.

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X-RAYING THE 1932-33 PRODUCTS — Article No. 2

In last week's issue there were X-Rayed the products of Columbia, First National, and Fox.

The analysis of the Columbia product showed that the material isn't so hot for this season, but it proved better than that of last season. Yet it lacks names, for outside of Jack Holt this company hasn't a first rate star. But even Jack Holt will be killed if they should present him in such villainous parts as they presented him in "War Correspondent"; the sympathy of the audience cannot be awakened for the hero when he is presented as a villain in most of the action.

The First National material does not seem to be better than last year's but they have pretty good drawing names. "Life Begins" is not making the success the First National executives thought it would. Women do not seem to like it.

The Fox material does not seem so "hot," either. At the time it was chosen Winfield Sheehan was away, and the company was in a demoralized condition. How much improvement Sheehan can make now that he is back remains to be seen. But he should discard such material as "Broken Blossoms," "Call Her Savage," "Trick For Trick," "Easy," and some of the others.

Before taking up the product of the next company, let me caution you lest you pay for film this season more than the conditions warrant. The salesmen may point out to you the rise of the stock in the market, and the news that people are employed by the thousands. The Sunday before last, the New York Times had a diagram showing the rise of the stock as compared with last year, but the line showing purchases continued to point downward.

In an editorial printed in the August 25 issue of the same paper, the following was said partly under the heading, "Watching For Business Revival":

"After the rapid and sustained recovery of the Stock Exchange, widely ascribed to the belief that it foreshadowed trade revival, there has apparently arisen a feeling of perplexity, if not disappointment, that the source of general business is so slow in fulfilling the expectation. Reports, it is true, are published of increased output by smaller industries in scattered localities and of additions to working forces; but the movement has been sporadic. No nationwide speeding up of industrial activity has yet become visible. * * *

It is possible that the present slight business revival is political rather than natural, and that after the elections there will be a recession.

Let me assure you that I am not a pessimist; I am making this observation only out of a desire to caution you when you sign your contracts, lest you agree to pay for film prices that will be out of proportion to the receipts.

It is true that the pictures are slightly better this year. Why shouldn't they be? One more crop like last season's and there will be no picture industry to tell the tale.

Metro-Goldwyn-Mayer (At least 52)

MGM is selling forty-eight pictures on the regular contract this season, in addition to "Grand Hotel," "Strange Interlude," "Smilin' Through," which are roadshow pictures. ("Smilin' Through" is a remake; it was first produced by First National with Norma Talmadge in the leading role); also Dressler No. 1 and Dressler No. 2. There is still another picture—"Prosperity," with Marie Dressler; it was sold to some accounts, as I understand, last season. The fact, however, that MGM has held it back unnaturally long, and that it has sent it back to the studio for retakes, lead me to believe that all is not rosy with this picture. At any rate it will undoubtedly be sold separately, if it has not been already sold to most exhibitors.

Of the forty-eight regular pictures on the 1932-33 contract, only "The Outsider" is described. It is already made; it was produced in England. Irving Thalberg obtained the distribution rights when he took a trip to England last year. The picture has been founded on the play of the same name, by Dorothy Brandon. Since the material is excellent, it has no doubt resulted in an excellent picture. How much it will draw, however, that is another matter; there are no names that are known to the American public, and the play alone is not sufficient to draw patrons to the box office. Thus forty-seven out of the forty-eight pictures are sold without any description—not even of title; twenty-five are sold as star pictures and twelve by brand—Marquee's.

But a good story for the foundation of a star's picture is just as essential as it is for the foundation of a starless picture. The difference between a good and a bad story, even with a first-rate star, is anywhere from twenty-five to fifty per cent. That is why it is necessary for you to know the story material that will be given to a star before you can judge accurately that star's worth to you.

I have kept a note of the books, plays, or magazine stories the acquisition of which were announced by MGM through the trade papers. Here's the quality of them:

"Reunion In Vienna," the Theatre Guild play that was produced with Alfred Lunt and Lynn Fontanne: The material is worthless for a talking picture.

"The Good Earth," the novel by Pearl Buck; a best seller of the first line: It will, in my opinion, prove the prize "flop" of the season. The characters are all Chinese, and the chief character is extremely unsympathetic.

"Turn to the Right," the play by Winchell Smith and John Hazzard: Old-fashioned material, done to death. MGM produced it as a silent in 1922. Fox made a similar story a short time ago, with the late Robert Ames; it was called "Double Cross Roads." Outmoded now.

"The Harbourmaster," the novel by William McFee: Sexy and its material lacks merit.

"Let's Go," the novel by E. J. Rath. It is full of fast action, but the hero turns into a pirate; it may thrill, but it will, I believe, prove demoralizing.

"The Painted Veil," the novel by Somerset Maugham: The material is too sexy and the characters are unsympathetic.

"The Temptress," the novel by Blasco Ibanez: Vampire stuff; too strong. Perhaps suitable for week runs. It was produced once, by Metro, with Great Garbo.

"La Tendresse," play, by Henry Bataille: Continental drama; poor material for a talking picture.

"The Devil Passes," the play by Ben W. Levy: Mediocre. Obvious morality play.

"Education of a Princess," the biography of Grand Duchess Marie of Russia, written by herself: Indifferent; perhaps fair.

"Candle Light," the play by Siegfried Geyer: Good high comedy, for cultured picture-goers. Hardly for the masses.

"Eskimo," the novel by Peter Freuchen: Putrid, if produced as it is; and the chances for improvement are slim. It is of the style of Universal's "Igloo."

"The Lady," the play by Martin Brown: It can be made into a deeply appealing entertainment.

"The White Sister," the novel by F. Marion Crawford. Powerfully dramatic material. But it was produced in 1926, by Inspiration, and released by MGM. In 1928 it was put out as a reissue and "flopped." It does not speak well of MGM's judgment to pick out material put into pictures before, no matter how good such material may be.

"Payment Deferred," the play by Jeffrey Dell: Unattractive horror material; the characters reveal deep psychology but the action is dreadfully slow.

(Continued on last page)

"Bird of Paradise" with Dolores Del Rio and Joel McCrea

(RKO, Aug. 12; running time, 82 min.)

Excellent entertainment. The beauty of the production will appeal to the high type audiences; and there is sufficient action, and human interest in the love affair between the hero and the heroine, to hold the attention of the masses. The heroine is an extremely sympathetic character, made more so by the effective and sensitive acting of Dolores Del Rio. There is nothing offensive in the love affair between the hero and the heroine since she is presented as an innocent person, very much in love with the hero. There is much comedy in the situations where she, not being able to talk English, tries to make herself understood by the hero. The audience is held in tense suspense in the situation where the natives prepare to kill both the hero and the heroine. The ending is pathetic; it shows the heroine leaving the hero, to be sacrificed to the volcano:—

The hero is cruising with some friends in a yacht near the South Sea Islands. His foot becomes entangled in a shark line and he falls overboard. He is saved by the bravery of a young native girl (heroine) who cuts the rope with a knife and frees him. She later excitedly tells him about it in her own native tongue. He is very much impressed by her beauty. He and his friends go ashore to witness a native dance. After the festivities the hero attempts to carry the heroine off but is stopped by the natives. She is "tabu" and can be touched only by a native prince. The hero decides to remain on the island and tells his friends to pick him up on their way back. He rescues the heroine from a forced marriage to a Prince. They hide on an island and live there for a time, extremely happy in their love for each other. The heroine is horrified one morning to notice that the volcano was erupting and, being superstitious, she believes it is because of the anger of the gods for her wrong-doing. She and the hero are captured and brought back to the village. They are both to be put to death. The hero's friends arrive just in time to save them both. They bring them to the yacht. The hero is delirious. The heroine believes it her duty to leave him to be thrown into the volcano, otherwise he will die. So when her father and other natives pull up to the yacht she quietly goes with them, without the hero's knowledge.

The plot is supposed to have been adapted from the play by Richard Walton Tully, but the story bears no similarity to the play except in the underlying idea; the action is altogether different. But the new story is far better than the old. In the cast are John Halliday, Creighton Chaney, Richard Gallagher, Bert Roach, and others.

Unsuitable for children and for Sunday showing.

"The Crash" with Ruth Chatterton and George Brent

(First Nat'l., Oct. 8; running time, 57 min.)

Dull and boring. The story is trite and conducive to sleep. There is no action; it is all talk, and stupid dialogue at that. Not one character arouses sympathy. The heroine is presented as a vain, spineless, selfish woman, who thinks only of her own comforts. Her husband is equally spineless; he uses her charm as his business weapon. Her lover tries to take her away from her husband. The acting of Ruth Chatterton and of the others is dull and listless:—

The heroine is married to the hero, a stock broker. He invites an ardent admirer of the heroine's to their home, so that the heroine might elicit information from the man as to the condition of the stock market. But the admirer sees through her and refuses to give her the information. Not wishing to admit defeat she tells her husband that the market is in excellent shape according to the information she had received. He plunges into deeper speculation and when the crash comes he is ruined. Not being able to face poverty she begs him to send her away for a while. He borrows \$5,000 and sends her to Bermuda with the money. There she meets a wealthy Australian rancher. He falls in love with her and she becomes infatuated with him. She goes back to New York to seek a divorce. She finds her husband completely broke and takes a position in order to get enough money together for the divorce. Her lover comes to New York for her. The hero is desperate at the idea of losing her. He goes to her former admirer and blackmails him into buying back letters sent by him, the admirer, to the heroine. The heroine is ready to leave with

her lover for Europe and calls to say goodbye to the hero. He confesses to her what he had done. She takes the check and tears it up. She tells him that since it is all her fault she will not leave him but will stay and fight with him to recoup their losses.

The plot was adapted from a story by Larry Barratto. It was directed by William Dieterle. In the cast are Paul Cavanagh, Barbara Leonard, Henry Kolker, Lois Wilson, Ivan Simpson, and others.

Not suitable for children or for Sunday showing.

"One Way Passage" with Kay Francis and William Powell

(Warner Bros., Oct. 22; running time, 67 min.)

A fairly interesting though depressing drama; it holds one in fair suspense throughout. The depressing feature about it is the futility of the love between the hero and the heroine, because one is led to believe that they will both soon die, the heroine because of a weak heart, and the hero because of a murder he had committed. The hero, although a crook and a murderer, is made a romantic figure and sympathy is felt for him to some degree. Much sympathy is felt for the heroine who loved the hero, but who did not know of his past. Comedy is injected into the story by the two pals of the hero who try in every way to free him from the clutches of the detective. The ending is weird; it shows two glasses on the bar of a saloon breaking, although no one had broken them. Since the hero and the heroine had been in the habit of each breaking a glass whenever they met and had a drink, the spectator realizes that the two were dead, and that it had been their present spirits that had broken the glasses.

The hero and the heroine accidentally meet in a cafe in Hongkong. They break their cocktail glasses after their drink for good luck, hoping to meet again. When the hero leaves her he falls right into the arms of a detective who had followed him to Hongkong so as to take him back to San Francisco where he had been sentenced to death for a murder. On the boat bound for San Francisco he again meets the heroine and they fall desperately in love. He does not tell her about the sentence hanging over him. She is suffering from a weak heart and the doctor warns her. The doctor tells the hero that a shock will kill the heroine. It is not until the boat is about to dock that she learns the truth. With tears in her eyes she tells the hero she will meet him New Year's Eve in a cafe at Agua Caliente. When he leaves she dies from the shock. At the cafe on New Year's Eve two glasses break on the bar in a strange manner as if to signify that the two lovers were dead, and that they were there in spirit.

The plot was adapted from a story by Robert Lord. It was directed by Tay Garnett. In the cast are Aline McMahon, Frank McHugh and Warren Hymer.

Not suitable for children or for Sunday showing. Suitable only for select patrons; hardly for the masses.

"Mason of the Mounted" with Bill Cody and Andy Shufford

(Monogram; running time, 53 min.)

A fair program Western. It has the usual amount of good horseback riding, and a few fist-fights that should satisfy the Western fans. The action is fairly fast and the interest is held to the end. The comedy is supplied by Andy Shufford, who attempts to run away from home:—

Bill Cody is an officer in the Royal Mounted Police. He is shot in the arm by a criminal he was chasing. He loses trace of the man when he gets to the United States border line. He is sent to the United States to find the man. On the road he meets Andy Shufford, who was running away from home. He induces him to go back with him and for this he wins the appreciation of Nancy Drexel, Andy's cousin, with whom he lived. Nancy's father owned a ranch and was indignant because so many of his horses were being stolen. A vigilante committee is formed and Bill Cody is made the chief. He uncovers the gang responsible for the thefts and at the same time discovers that the leader is the man he wants. He takes the man back to Canada, but promises he will return to the town and to Nancy.

The plot was adapted from a story by Harry Fraser and directed by him. In the cast are Leroy Mason, Jack Carlyle and others.

Suitable for children and for Sunday showing where Westerns are shown.

"Those We Love" with Mary Astor, Kenneth MacKenna and Lilyan Tashman

(KBS Tiffany, Sept. 10; running time, 72 min.)

Deeply appealing! The most touching scenes are in the end, where the son is shown bringing about a reconciliation between his parents. This is due mostly to the acting of Tommy Conlon, as the child of the hero and the heroine, who cannot bear to see the family break up. The attempts of Lilyan Tashman to win the affections of the hero, by pursuing him against his own wishes is at times exasperating. Sympathy is lost for the hero almost altogether when he succumbs to this woman. The heroine is a sympathetic character, always loyal and forgiving:—

The hero is a struggling novelist. The heroine, his wife, wants him to write without any interference and so she gives music lessons to keep them going. A son is born to them. In thirteen years the hero achieves success and the family of three are very happy together. In the summer they send their son to camp. The heroine is forced to stay in the city to do some composing for a friend, and asks the hero to go to their new home in Westchester alone where she and the son will follow him later in the summer. He does so. One of his neighbors becomes infatuated with him. She pursues him but to no avail. One evening he asks her to dinner. She has her bag brought over to his house so that she may change. While she is in the bathtub downstairs, and he is dressing upstairs, the heroine unexpectedly arrives. She sees the woman's clothes and hears her talk. She leaves quietly and then telephones from the outside that she is coming home. When he lies to her she takes her son and leaves town. She refuses to answer his letters. A friend learns the truth about the affair from the other woman and tells the heroine of her husband's innocence. She is overjoyed and immediately starts for home. But that night the hero is lonesome and goes to a hotel with the other woman. The next day he is overjoyed to find the heroine back home. But the heroine's joy is soon dispelled when the angry husband of the other woman arrives and tells her what had happened. In order to make things easy for her child she swears that her husband had been with her. The hero, not able to stand it any longer, tells his son the truth. The boy is so heartbroken that his mother repents and forgives her husband so that the home may not be broken up.

The plot was adapted from a story by George Abbott and S. K. Lauren. It was directed by Robert Florey. In the cast are Hale Hamilton, Tommy Conlon, Earle Foxe, Forrester Harvey, and others.

Because of the sex angle, it is hardly suitable for children or for Sunday showing. But it conveys a powerful moral lesson—loyalty of children to parents. (Not a substitution.)

"Big City Blues" with Joan Blondell and Eric Linden

(Warner Bros., Sept. 10; running time, 63½ min.)

A demoralizing picture. It may go over fairly well in large cities, where audiences like wise-cracking pictures about Broadway and speakeasies, but the interior will be left unmoved. It is hardly entertaining; the acts of the characters are rasping; they are shown as being four-flushers, hard drinkers, and conscienceless. So much liquor is drunk that one gets dizzy just watching it. It also shows how easy money can be made by gambling. The hero at one time wins three thousand dollars by shooting the dice, having started the game with one hundred dollars. Some sympathy is felt for the hero and the heroine when they become innocently involved in a murder, but it is not enough to hold one's interest:—

The hero leaves his small home town to go to New York City. There he is met by his cousin, a wise-cracking four-flusher, who is out to show the hero the city life and at the same time relieve him of his bankroll. The first thing he does is to introduce the hero to two chorus girls. The hero immediately falls in love with one of them (heroine). The cousin arranges a party in the hero's hotel room. The heroine is there and she and the hero find they have a great deal in common. The party becomes rowdyish for almost everyone is drunk. Two men fight over a girl. The lights go out and later the girl is found dead, having been hit over the head with a bottle. Everybody rushes from the room. The hero and the heroine are picked up by de-

tectives and booked on a charge of murder. The hotel detective later finds one of the men of the party dead and in his hand half of the blood-stained bottle. This clears the hero and the heroine. He goes back to his home town, there to work and save more money so that he may once again go to New York, and back to the heroine.

The plot was adapted from a story by Ward Morehouse. It was directed by Mervyn LeRoy. In the cast are Jobyna Howland, Guy Kibbee, Evalyn Knapp, Inez Courtney, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: This picture is replacing No. 356, which is listed on the contract as "Wings of the Sea," by Fred J. Russell. It is a story substitution and you are not obligated to accept it.

"Lily Christine" with Corinne Griffith

(Paramount, released in July; 58 min.)

Mediocre. It is too slow to entertain, for the reason that there isn't material enough for a feature length picture. The whole thing could have been put into two reels with room to spare. The picture was produced in England under the quota system, and with the exception of Corinne Griffith everyone of the players is British:—

Rupert Harvey, an author, sees a picture of Lily Christine (heroine) in a magazine and shortly afterwards, while roaming around the country, comes upon her; she had been driving in her machine and had lost her way. He offers to guide her until she had found her way. He offers the hospitality of his home. He even asks her to stay there that night, assuring her that his wife, who was absent, would want him to ask her to stay if she were there. But this leads to tragedy, for Lily Christine's husband, Ivor Summeret, having learned that she had spent her evening with Harvey alone, misinterprets her act. He plans to sue for divorce, naming Harvey as correspondent. Harvey hears of the contemplated divorce and, to save his wife from notoriety, calls on Lily and begs her to patch up things with her husband. Lily is too proud to humiliate herself that way and, seeing no other way out, throws herself in the path of a speeding automobile and is injured seriously. She is taken to the hospital. When Harvey hears of it he calls on her. (The closing scenes imply that the two, having loved each other right along, even though they did not admit it to each other, will marry after she gets well.)

The plot has been founded on a story by Michael Arlen. It was directed by Paul Stein.

It is not harmful to children but they would not enjoy it. And since it is not very entertaining it would be unwise to book it on a Sunday.

NOTE: This is one of the two pictures the contract holders are not obliged to accept if they do not want to do so, according to the statement of a Paramount executive to me.

"The Blonde Captive"

(Columbia, June 17; running time, 76 min.)

This picture was reviewed in HARRISON'S REPORTS, issue of March 12, and the running time was then given as 59 minutes. Since that time they have added two reels to the picture, and the running time now is 76 minutes.

THE HAYS ADVERTISING CODE OF ETHICS THROWN INTO AN ASH CAN

The following is an advertisement inserted in the Wilkes-Barre papers by the Irving Theatre, a Publix house:

"\$100 will be given to the girl or woman who is UNASHAMED to play the part of LADY GODIVA and ride around the Public Square on a white horse stark naked, at day break, Thursday, August 25th. All applications must state age, whether married or single, name and address."

One wonders where the Publix managers will draw the line! This one may feel that the play on words is clever, but he only reveals his way of thinking.

The same mail brought another advertisement from a Publix house—the Kentucky, at Lexington, Ky. It reads as follows: "4 Marx Brothers in 'Horse Feathers.' Starts With Gala Premier Tonight 10:45 P. M.—Note: You are welcome to come at 8:45 and see our regular show—Then stay for the premier at no extra cost—No advance in Prices."

"Brief Rapture," the novel by Polan Banks: The most vile and disgraceful material yet selected for a picture.

Dangerous Contract Provisions

SCHEDULE: MGM retains the right to designate specials, the number of them depending, as it is evident, on the gullibility of the exhibitor, for the clause has a blank space instead of having the number printed, as would have been the case were MGM to designate the same number of pictures to all exhibitors who will contract for MGM product. The percentage, too, is not stated; a blank space is provided for, so that it may be filled in at the time the salesman negotiates the contract. It is thus evident that the percentage for each exhibitor is different, the size of it depending on the ability of the salesman and the gullibility of the exhibitor.

The schedule provides spaces also for the admission prices that must be charged. Unless the exhibitor will be left without product if he should refuse to accept the MGM terms, he will be a "chump" to allow MGM to fill in these spaces. Once he lets them put in the admission price, he cannot lower them, even if Publix, the Skourases, or some other circuits should raffle kitchen stoves and give away automobiles. If he should lower them, he will have to account to MGM according, not to the money he took in, but to the number of tickets sold, computed on the prices agreed upon and put into the contract.

The Schedule forbids the double-features of MGM pictures.

Another schedule provision gives MGM the right to say on what days its pictures shall be shown.

Seventh Clause (Protection and Run): If the distributor breaches your protection, all you can collect from him as damages is the amount of the rental; in case the picture was to play on percentage with guarantee, only the amount of the guarantee; in case straight percentage, the average of what the distributor would receive as his share. It is an unfair provision, for by it the distributor may breach your protection any time for more money from some other exhibitor.

Eighth Clause: You release MGM of any claim for damages in case the previous exhibitor failed to ship your film in time for your showing. It is an unfair provision and you should demand a modification of it, for you are buying the pictures not from the exhibitor but from MGM, particularly since MGM is empowered to collect the damages you suffered because of the negligence of the other exhibitor.

Ninth Clause: It provides designation of play-dates by the distributor but not by the exhibitor in case the distributor failed to give him play-dates within a reasonable length of time after a picture's release.

The Roadshow Clause: By this clause MGM retains the right to roadshow any number of pictures in all zones (except New York and Los Angeles), and to except and exclude such pictures from the contract; if it does not except and exclude them, the exhibitor must play them when they are made available to him by the distributor. The pictures roadshown in Los Angeles and New York shall not exceed two in number. These pictures may be excepted and excluded; but if they are not, the contract holder must play them when they are made available to him.

For each picture excepted and excluded the exhibitor is given the right to reject one other picture from the contract.

It is an unfair clause.

The twenty-fourth clause gives the exhibitor the right to cancel the application at any time prior to its being approved by MGM. But it becomes automatically canceled unless approved within the given number of days.

Paramount (Maximum 65 pictures)

The Paramount contract does not contain any titles or any descriptive matter about the pictures it is offering; it promises a maximum number of pictures—that is all. But in the annual announcement and in the trade papers at various times, the following books, plays, or magazine stories were announced as having been acquired by this company for production in the 1932-33 season:

"R. U. R.": Excellent possibilities for an exotic picture; its characters are Robots.

"The Glass Key": Fast action but dangerous subject matter; it deals with corrupt municipal politics, gangsters and women of easy morals. It might be good for theatres that show this type of pictures.

"Island of Lost Souls": Terrible; a scientist tries to make human beings out of animals by grafting.

"No Man of Her Own" ("No Bed of Her Own"): Disgraceful story material.

"A Farewell to Arms": Poor story material.

"The Lives of a Bengal Lancer": Chances poor.

"Lone Cowboy": Indifferent western program material.

"The Mirrors of Washington": Bore material about national politics.

"The Trouble with Women": Very good.

"Guilty as Hell," forecast under the title of the play, "Riddle Me This": It has been already produced; it was reviewed in the issue of August 13; excellent picture.

"Madame Butterfly": Old-fashioned, ordinary material.

"Hot Saturday": Sex stuff, with no human interest.

"Connecting Rooms": Fair comedy-melodrama.

"Seventy Thousand Witnesses": Good picture; already produced; reviewed in the September 10 issue of this paper.

"Blood and Sand": Not so good—a remake.

"Sign of the Cross": Good possibilities if Mr. DeMille will inject human interest in it instead of making it only spectacular.

"Song of Songs": Putrid.

"Big Broadcast": Fairly good possibilities.

"Night After Night" (The Louis Bromfield novel "Number 55," titled once "A Single Night"): Poor as it stands.

"Undercover Man": Very good melodramatic material but the characterization of the hero must be altered, for he is a stool pigeon. And no one sympathizes with such a person.

"Heritage of the Desert": Fair program western. A remake.

"If I had a Million": Questionable; it is episodic. Impossible to tell in advance, because Paramount is having a number of authors working on the different episodes. The only thing we know is that so far no feature picture made up of short episodes has proved a box office success, no matter how interesting each episode may have been.

"A Chance at Heaven," a *Liberty* story, by Vina Delmar. Good dramatic material.

The material for the other pictures is not available.

Dangerous Contract Provisions

The later contract form stipulates that Paramount will release a number of pictures not to exceed sixty-five; the previous form stated that the number would not be more than seventy. But neither form guarantees a definite number of pictures.

The contract stipulates that all these pictures will be delivered up to July 31, 1933. Any pictures roadshown, "previewed," or "prereleased" before July 31, 1933, shall not be considered as having been "generally released" between August 1, 1932 and July 31, 1933. You will have no right whatever on all pictures released after July 31, 1933. This clause may be the cause of abuse, for Paramount may make a fine picture and, by holding it back and releasing it after July 31, 1933, nullify your rights to it.

It also stipulates that the license fee, in case it is allocated by Paramount, applies to that particular photoplay, so that in case Paramount failed to produce the pictures on which it set low prices, you will be out of luck.

The only way by which you could protect your interests is to allocate the prices yourself.

Another provision in the schedule specifies that, if you should charge lower prices than those agreed upon and inserted in the blank spaces provided for in the Schedule, then you must pay to Paramount, in the case of percentage pictures, its percentage based not on what you took in, but on what you would have taken in had you charged the prices agreed upon. Paramount may assert also that you damaged its business while others of its pictures were playing in another exhibitor's theatre, close to yours. The clause does not state so, but if you should ask a lawyer he would tell you, I am sure, that Paramount, and even other distributors, may raise that point, bringing suit for damages against you as a result. You will be unwise to allow any distributor to insert big admission prices, unless, of course, you have no other way out.

The Sixth clause empowers designation of play-dates by the distributor but not by the exhibitor, as was the case in the old contracts.

The Roadshow Clause (Fifteenth) gives the distributor the right to roadshow any number of pictures, but it does not deprive you of them; it promises to deliver them when they are available in the regular course of business. It is a fair clause.

(To be continued next week)

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X-RAYING THE 1932-33 PRODUCTS—Article No. 3

Before taking up the next company's product for analysis, let me make some additional observations on the product of Metro-Goldwyn-Mayer and on that of Paramount-Public, which were analyzed in last week's article.

In the case of Metro-Goldwyn-Mayer, the number of books, plays, or magazine stories commented on in last week's article was sixteen. To this number you may add "Whistling in the Dark," the picture rights of which were transferred to this company by United Artists, and "Red Dust," the picture rights to which have just been acquired. This makes eighteen all told.

"Whistling in the Dark," the play by Lawrence Gross and Edward Childs Carpenter, is an excellent comedy-melodrama. United Artists at first announced that it would produce it with Eddie Cantor. It was an excellent decision, for the hero's part would fit Mr. Cantor to a "T." But Sam Goldwyn changed his mind afterwards.

"Red Dust," the play by Wilson Collison, is useless story material.

Out of these eighteen books, plays, or magazine stories that were analyzed, the following are either "terrible," poor, indifferent, or fair: "Reunion in Vienna," "The Good Earth," "Turn to the Right," "The Harbourmaster," "Painted Veil," "La Tendresse," "The Temptress," "The Devil Passes," "Education of a Princess," "Eskimo," "Payment Deferred," "Brief Rapture," and "Red Dust"—thirteen of them.

"Let's Go" is thrilling material, but the theme is demoralizing in that the hero turns into a pirate.

"Candle Light" is good, but only for the highbrows, just like "The Guardsman," only that it may turn out even better.

"The White Sister," too, is excellent, but it is a remake; it is a question whether many of the millions who have seen it will want to see it again. As said last week, it was put out as a re-issue in 1928; it made a failure.

There are only two that give promise to make excellent pictures—"Whistling in the Dark" and "The Lady."

Two good pieces of property and two fairly good out of a total of eighteen in the regular contract is not, you will admit, enough; the average is very low. Never in the history of Metro-Goldwyn-Mayer has, in fact, the average quality of its story material been so low.

You may say that looking into the material for eighteen pictures out of a total number of forty-eight on the regular contract is only a small number. But bear in mind that those who have selected the eighteen books, plays or magazine stories will select also the original stories, which will, in the main, form the basis of the remaining thirty pictures; therefore, the average quality of the original stories will not, one feels sure, be higher than the average quality of the books, plays, or magazine stories; lower, in fact, for the books, plays or magazine stories have been written mostly by expert writers and the majority of these works have been subjected to the acid test by the public, whereas few of the original stories have been written by writers with equal experience and with as great knowledge of drama.

As far as the MGM roadshow pictures are concerned, "Strange Interlude" is of very little value to the masses—such picture-goers may think that the machine went wrong in the places where the talk is off the screen and it may be necessary for exhibitors that cater to uncultured picture-goers, particularly to foreigners, to put slides on the screen so as to let them know that that is the way the picture was produced. As to "Grand Hotel," it has, no doubt, been shown by many of you and therefore it will not act as an inducement. In the case of "Prosperity," I understand that the picture has been sent back to the studio for

repairs; this indicates that the picture isn't so hot. This leaves only "Smilin' Through"; although the material is excellent, don't forget that it is a remake.

Let us now examine the quality of the Paramount-Public story material to see how it compares with that of Metro-Goldwyn-Mayer:

So far, I have been able to count twenty-five books, plays or magazine stories the picture rights of which have been acquired by this company. Out of these, sixteen are either terrible, putrid, indifferent or poor; they are the following: "The Glass Key," "Island of Lost Souls," "No Man of Her Own" ("No Bed of Her Own"), "A Farewell To Arms," "The Lives of a Bengal Lancer," "Lone Cowboy," "The Mirrors of Washington," "Madam Butterfly," "Hot Saturday," "Connecting Rooms," "Blood and Sand," "Song of Songs," "Night After Night," "Heritage of the Desert," "If I Had a Million," and "The Big Broadcast." The remainder are either good or excellent—they are the following: "R. U. R.," "The Trouble With Women," "Guilty as Hell," "Seventy Thousand Witches," "Sign of the Cross," "Undercover Man," "A Chance at Heaven," "What Every Woman Knows," and "Evenings for Sale"—nine all told. Of these, "R. U. R." and "The Sign of the Cross" seem to have roadshow possibilities; and since the roadshow clause of the Paramount contract does not "except and exclude" roadshow pictures you have a chance to get them on your regular contract.

The Paramount ratio of good to poor material is nine to sixteen or 36 per cent good, whereas the MGM ratio is, even if we were to stretch the point a little and count "Let's Go," "Candle Light," and the remake "White Sister" as good prospects along with "The Lady" and "Whistling in the Dark," five to thirteen, or 27.75 per cent good, with the further disadvantage of losing your rights to all pictures that may be roadshown. Let it be noted, however, that MGM has an advantage over Paramount in star values. At the same time do not forget that a poor story affects the drawing powers of a star anywhere from twenty to fifty per cent.

The Paramount program seems to offer better possibilities this year than last year, provided the company is able to disentangle itself from the financial difficulties it is in, and further provided that they are able to maintain in the second half of the season the quality they obtained from their stories during the first half. It seems, however, that the Home Office has not ceased making childish mistakes, the kind that may have a detrimental influence upon the final outcome. At the head of the story department at the Home Office, for example, they have put a man who has not had any dramatic experience to speak of, either on the stage or on the screen. How can such a person improve matters? But let us hope for the best.

Radio Pictures (RKO—62 pictures)

According to the latest contract form, RKO is offering the exhibitors sixty pictures, of which four are Bill Boyd's and six Tom Keene's; also two specials—"Kong," and "Bring 'Em Back Alive." The earlier contract forms contained also these two pictures but they have been withdrawn, and are now being offered on separate contracts.

Since "Bring 'Em Back Alive" is not a roadshow picture, those whose contracts contain it will naturally receive it. The case of "Kong," however, is different: If RKO should roadshow it, they will not receive it, if RKO should decide to except and exclude it, for the roadshow clause gives them the right to "except and exclude" two pictures by roadshowing them.

(Continued on last page)

"The Last Man" with Charles Bickford and Constance Cummings

(Columbia, August 31; running time, 65 min.)

For those who enjoy virile picture entertainment, "The Last Man" should prove excellent, for there is fast action all the way through, and the spectator is thrilled. There are fights and shootings and drinking aplenty, being the background under which Charles Bickford, a London detective, representing an insurance company, undertook to uncover insurance frauds concerning the foundering of ships at sea. The picture is, in fact, full of excitement. A love affair is interwoven in the plot:—

The crew of a steamer sights a steamer behaving queerly. At the captain's orders they board it and the lifeless bodies of the crew arranged in proper order. Further search reveals the presence of an insane man, of a young woman, and of the hero, the latter two being unconscious. Upon being revived the hero tells a thrilling tale of detective work: having been assigned by a London insurance company to uncover insurance frauds, the hero had gone to Port Said, where he, instead of disembarking like any other passenger, was in chains as a mutineer. Although the chief of the police knew about his coming, his men did not, and when he escaped from their hands they shot at him as they would at any other fugitive. The fact that he is pursued by the police throws suspicion away from him. He goes to English Charlie's, where he asks refuge. It is granted to him, but he holds up his host. English Charlie is impressed with his courage and offers to work together with him for loot. The hero accepts the proposition. After allaying suspicion the hero arranges to have a shipment of gold (actually iron) sent to London. The hero instructs a Chinaman, secret member of the police force, to insure the "gold" with the Port Said representative (villain) of the same firm. The villain decides to double-cross English Charlie, his confederate; he boards the ship, manned by his own men. English Charlie, on instructions from the villain, holds the hero a prisoner; but the hero succeeds in escaping, and reaching the ship, which he boards quietly. Half of the crew realizes that the villain was double-crossing them and mutiny. In the melee, many on both sides are killed. The hero takes part in the fray; he kills some of them himself, including the villain. He and the heroine are unconscious from blows and the strife. It is when they are in that condition that they are discovered by the other steamer. The heroine then learns that the hero is a detective. Since they had fallen in love with each other they decide to marry.

The plot has been founded on a story by Keene Thompson. Howard Higgin directed it. In the cast are Alec B. Francis, Alan Roscoe, Robert Ellis, Jimmy Wan and others.

Thrilling for children. Not harmful as a Sunday show for those who show strong pictures on such a day.

Substitution Facts: This picture is replacing No. 2023 listed on the contract as "The Half Way Girl," to be adapted from a novel by Hawthorne Hurst, and since "The Last Man" is founded on a story by Keene Thompson it is a story substitution. But since it is a good picture you should accept it.

"Night Mayor" with Lee Tracy

(Columbia, Aug. 19; running time, 68 min.)

New Yorkers may find this fairly amusing, for the story revolves around some of the private and political exploits of former Mayor Walker. Lee Tracy, who acts the part of the Mayor, at times looks like him and even imitates some of his gestures. Although the story is not derogatory to Mayor Walker, yet it certainly does not boost him for it shows him to be an irresponsible person. For audiences who do not know much about Jimmy Walker, the picture is not very much entertaining. It is fair, with some good comedy moments. To most audiences the ending will be disappointing for the hero does not marry the heroine, even though they love each other; she is induced to marry her ex-fiancee, although she no longer loved him, so as not to interfere with the hero's career.

The story touches some of the highlights of Mayor Walker's career. It shows the Citizens' Committee complaining to the Governor about the habits of the hero. They do not approve of his manner of conducting himself both in private and public. The hero falls in love with the heroine, a chorus girl. He takes her away from her former sweetheart, a newspaper man, connected with a paper that fought the hero. The hero's secretary, who is his spokesman, tries his best to break up the affair, but to no avail. The heroine goes to Atlantic City for a rest. The secretary wants to get the hero out of the way for a while and not knowing that

the heroine had gone to Atlantic City sends the hero there. And so the hero and the heroine are together again. He tells her he is willing to give up his career to marry her. But the secretary, with the girl's former sweetheart, follows them to Atlantic City. The heroine is made to realize that the hero will be unhappy away from his public career. She pretends it is the newspaper reporter she really loves and asks the hero to marry them. He does so and is bitter about the whole affair. But he soon forgets it in the excitement of being Mayor.

The plot was adapted from a story by Sam Marx. It was directed by Ben Stoloff. In the cast are Evelyn Knapp, Eugene Palette, Warren Hymmer, Donald Dillaway, Vince Barnett, and others.

Hardly suitable for children or for Sunday showing.

"Hello Trouble" with Buck Jones

(Columbia, July 15; running time, 68 min.)

Fast action and human interest will be found in almost every foot of this film. There is plentiful shooting, and fast horse riding, as is usually the case with every picture in which Buck Jones takes the leading part.

This time Mr. Jones is a Texas Ranger; he resigns because, in the exercise of his duty, he had shot an old friend of his, who had turned an outlaw; the young friend, when he saw his partner about to shoot the hero from behind, shoots his partner. This saves the hero's life, well enough, but causes the loss of his, for the hero, mistaking his intentions, shoots and wounds him mortally. The hero goes to Arizona to take charge of a ranch belonging to the partner of his dead father and finds him dead; he had been shot just as he got there. The guilty men try to throw suspicion on a friend of the dead man's, with whom he had been constantly quarrelling; but the hero is not fooled; he has his suspicions and proceeds to bring the guilty men to justice in his own way. The heroine, daughter of the dead man, was made by the guilty men to believe that he was shielding the fellow, but the hero eventually obtains evidence of the guilty men's guilt. He also saves the heroine, whom the outlaws had abducted. The heroine feels sorry for having doubted him and promises not to doubt him again.

The story is by Lambert Hillyer; the direction, by the author himself. Lina Basquette plays opposite Mr. Jones. Some of the others in the cast are Russell Simpson, Wallace McDonald, "Spec" O'Donnell, and Otto Hoffman.

Children should enjoy it. Not bad for Sundays.

"Hearts of Humanity" with Jean Hersholt

(Majestic Pict., Sept. 1; running time, 63 min.)

There is deep human interest in this picture. The story is of the sentimental type, but not overdone. It has good comedy, in addition to excellent performances. Several of the situations are filled with pathos; they will bring tears to the eyes. One of such situations is where Jean Hersholt tells Jackie Searl that his father is dead. The comedy is brought about by the pranks the young boy plays:—

J. Farrell MacDonald, a policeman, an Irishman, is killed by a thief who had entered the store of Jean Hersholt, a Jewish fellow. MacDonald's young son was expected from Europe and he asks Hersholt to take care of the boy. Hersholt's own boy causes him much grief. His wife had died and he had to bring the boy up himself. But the boy was wild and did not study. MacDonald's son, Jackie Searl, arrives. He is a loveable boy, kind and helpful, and he becomes a joy to Hersholt who treats him as if he were his own child. Jackie brings with him a harp his mother had given him on which he loved to play. He is forced to pawn it so as to return to Hersholt's register a dollar Joey, Hersholt's son, had taken from it. Again Joey gets mischievous and breaks a window. Ten dollars is needed this time to quiet the man so that he might not tell Hersholt about it. He goes to the pawnbroker to borrow his harp and finds it had been sold. He then goes to the new owner and begs him to lend it to him. When the man refuses, he leaves with the harp when they are not looking. He plays it at an amateur night and wins the ten dollars. He is conscience-stricken about having taken the harp and walks around in the rain. He becomes very ill and is taken home by a policeman friend. Joey repents for all his misdeeds and prays that Jackie Searl might recover. The rich man sends the harp to Jackie as a present. The joy Jackie feels speeds up his recovery and everyone is happy.

The plot was adapted from a story by Olga Printzlau. It was directed by Christy Cabanne. Others in the cast are Claudia Dell, Charles Delaney, Lucille LaVerne, Dick Wallace, George Humbert and John Vosberg.

Suitable for children and for Sunday showing.

"The Night of June 13"*(Paramount, Sept. 23; running time, 78 min.)*

Good entertainment. The story is simple but somewhat different and effective; it has human interest and comedy. In addition, several of the situations hold the audience in tense suspense caused by the fact that the hero is in danger of being convicted of a murder he had not committed. The comedy is brought about by the frankness of the elderly father of one of the neighbors who exposes his daughter-in-law and puts the prosecuting attorney in his place. The hero is a sympathetic character, suffering because of his wife's unjustified jealousy, and later protecting the name of an innocent young girl.

The story revolves around the actions of several families living on the same street in a small suburban town. The hero's wife is extremely nervous on account of an automobile accident she had been in which ruined her chances of being a concert pianist. She is extremely jealous of the heroine, the daughter of one of the families, and imagines that the girl is trying to steal her husband. The heroine decides to leave town for a while. She sends a note to the hero aboard the commuter's train to get off as she wanted to talk to him. He does and she drives him home. She tells him about her plans to leave town. When the hero does not arrive home at his customary time his wife, who had seen the heroine leave with her bags earlier in the day, imagines he had run away with the girl and so she kills herself. The hero calls the police when he arrives home and before they come he burns a letter his wife had left in which she had named the heroine. He is arrested and tried for murder. At the trial all the neighbors testify against him because the truth would involve each one of them. The heroine rushes to the hero's aid and tells the court he had been with her. But they will not believe her. The father of one of the neighbors throws the court into an uproar by telling them he had seen the hero get off a later train. The hero is freed and leaves the block that had caused all his trouble.

The plot was adapted from a story by Vera Caspary. It was directed by Stephen Roberts. In the cast are Clive Brook, Lila Lee, Charlie Ruggles, Gene Raymond, Frances Dee, Mary Boland and Adrienne Allen.

Suitable for children and for Sunday showing.

"McKenna of the Mounted"—Buck Jones*(Columbia, August 16; running time, 66 min.)*

In addition to its action being fast and to appealing to the emotions of sympathy, this picture possesses the advantage of being different from any story Mr. Jones has ever appeared in. It is unusual in that the hero, a Sergeant in the Canadian Mounted Police force, with the consent of his superior, poses as an outlaw with the hope of gaining the outlaws' confidence and thus helping to exterminate them. Since no one else except his immediate superior and a banker, who had helped him fake a bank robbery, was in possession of the secret, the hero ran a risk. There may be persons who will doubt whether such a procedure would be allowed in real life, but it is done so well that it appears real:—

Inspector Logan is dissatisfied with his men because they were unable to stop the depredations of the outlaws in that region. Sergeant McKenna (hero) requests of the Inspector to allow him to pose as an outlaw. The Inspector grants his consent and they stage a hold up: the hero holds up a citizen carrying money to the bank, but he is arrested by a group of armed citizens and taken to headquarters. The hero is stripped of his honors and is lashed by his former comrades, including his brother, for having disgraced them; but he is not imprisoned on account of his good past record. The hero joins the outlaws and is made to go with them in a hold up of the fast express, thus being put to a test. During the hold up the outlaw leader's men are captured by the mounted police, the Inspector having been tipped off by the hero; but the hero and the outlaw that had been paired with him escape, because they held up the station while the others were trying to hold up the train. Among the papers, the outlaw leader finds a letter from the Inspector revealing the fact that the hero had volunteered to act the part of an outlaw. The outlaw leader plans to have him shot by the mounted themselves. The mounted police appear under the command of the Inspector. The outlaw shoots and kills the Inspector; he then rides away. The hero, who had been semiconscious from a blow, is arrested by his own brother. But the hero, upon becoming fully conscious again, knocks his brother from his horse, and escapes. He goes after the outlaw and, after a terrific struggle, he manages to handcuff the outlaw. The mounted find them both unconscious from exhaustion. The sight of

the handcuffs holding the outlaw to the hero's wrist makes his brother and the other mounted men realize that the hero was only playing the part of an outlaw. The hero is honored by the force. He wins also the heroine, who had never doubted him.

The story is by Randall Faye; the direction, by D. Ross Lederman. In the cast are James Flavin, Greta Grabstedt, Niles Welch, Mitchell Lewis and others.

Thrilling for children; good for Sundays.

"Unholy Love"*(Allied Pict., running time, 68 min.)*

Poor! It is slow-moving and therefore tiresome. The heroine is a weak character; therefore no sympathy is felt for her. Some of her actions are distinctly distasteful. There is a feeling of mild suspense throughout because the hero is unaware of his wife's unfaithfulness. The closing scene is exciting and at the same time pathetic; it is where the heroine kills herself:—

The hero, a wealthy young doctor, son of a prominent surgeon, has his first case; he attends the family gardener, father of the heroine. He falls in love with the heroine who plays upon his sympathies and is secretly married to her. The gardener dies and the hero tells his father of his secret marriage. This causes his father much grief because he had taken it for granted that his son would marry an old friend's daughter, who was very much in love with him. This girl is made exceedingly unhappy. The hero takes the heroine to his father's home and they live there. She is snubbed by all their friends. She is friendly with a man-about-town and the affair becomes serious. The hero's father finds out about it and tells the man to leave town. The heroine rushes to the man's apartment to beg him to take her with him. When he refuses she rushes out to her car and drives away. Driving at a high rate of speed the car breaks through the railing of a bridge and crashes. She is killed. The hero's father and the former fiancée, who knew about the heroine's unfaithfulness, agree never to tell the hero about it. He thinks it was an accident.

The story has been adapted from a novel "Madame Bovary" by Gustave Flaubert. It was directed by Albert Ray. In the cast are H. B. Warner, Lila Lee, Beryl Mercer, Joyce Compton, Lyle Talbot, Ivan Lebedeff and others.

Not suitable for children or for Sunday showing.

"The Painted Woman" with Spencer Tracy and Peggy Shannon*(Fox, Aug. 21; running time, 75 min.)*

A cheap sex melodrama, slow-moving and at times extremely boring. The story is familiar, and it has not been treated from a new angle. It is all sex, for the heroine is constantly being pursued by men who desire her. Some sympathy is aroused for her when she wants to go "straight." The most interesting part is one short scene in which men are shown diving for pearls:—

The heroine, a singer in a cafe in Singapore, is the mistress of a brutal sea captain who warns her not to look at any other man. She goes up to her room and a man follows her and forces his way in. She hits him over the head with a bottle. Afraid that she had killed him she packs her bag and rushes to the captain's boat. He is happy to have her with him. One of the sailors contracts cholera. The captain, not wishing to endanger her life, puts her off on an island and tells her he will be back for her. There she meets the hero, a former U. S. Marine, now in the pearl diving business. He falls in love with her but she repulses him. She is desired also by a lawyer who is drunk most of the time. She is about to go away with this man when she reads an item that the captain's boat is lost. Glad that she is free she marries the hero and they are happy for a time. But the lawyer gleefully tells her that the ship had been found and that its captain is on his way to the island. She does not tell the hero anything about her fear but when the boat lands she goes to the captain and tells him a lie about the police having a warrant out for him. She gives him a valuable pearl to go away. But the lawyer tells the captain the truth. That night the hero is called away and the captain comes to her home. A native follows and kills him when he tries to attack the heroine. She is arrested and tried for murder. The hero is disillusioned. But the native, who is shot at by the police, confesses to the murder and is the means of bringing about a reconciliation between the hero and the heroine.

The plot was adapted from a story by Alfred C. Kennedy. It was directed by John Blystone. In the cast are William Boyd, Irving Pichel, Raul Roulien, and others.

Not suitable for children or for Sunday showing. (Not a substitution).

In reference to the franchise holders, since Clause seven, which deals with the number of pictures RKO may release to the franchise holders, is somewhat ambiguous, I asked Mr. Ned Depinet, in charge of distribution, whether they will deliver "Kong" and "Bring 'Em Back Alive" to the franchise holders, and was told by him that they will. "We have never held back a big picture from them and we are not going to do it now," he said to me, pointing out to "Cimarron," "Amos and Andy," and "Rio Rita."

The RKO contract form gives the titles of the pictures, well enough, but no descriptive matter to enable an exhibitor to determine what the name of the book, play or magazine story upon which the picture is to be founded is, and no author's name. But in the pre-season announcement RKO made in the trade papers last June, and in news accounts printed in the trade papers from time to time, RKO gave the titles of books, plays and magazine stories it has acquired for production; many of these titles are the same as those in the contract. By reading these, I have been able to form an opinion as to the possible quality of the pictures that will be made of them. Here is an appraisal of them:

"Secrets of the French Police," the magazine serial by H. Ashton Wolfe: Fair detective melodrama.

"The Penguin Pool Mystery," the novel, by Fulton Oursler, Lowell Brentano, and Stuart Palmer: Good murder mystery melodrama.

"Phantom Fame," the biography of the late Harry Reichenbach, moving picture publicity man: Poor material.

"The Special Investigator," a novel by an anonymous author. Poor material, but I was told by an RKO executive that the book will not be followed at all.

"Bill of Divorcement," the stage play by Clemence Dane: The picture has already been produced. I understand it is a fine production although its drawing powers are doubtful.

"The Age of Consent," the Martin Flavin play "Cross Roads": Terrible; strongly sexy and without any sympathy for any of the characters. The finished product was reviewed in the September 10 issue of HARRISON'S REPORTS.

"Loyalties," the play by John Galsworthy: Poor material; it will be produced in England.

"Animal Kingdom," the successful play by Philip Barry: Good for first-run situations but doubtful for small towns.

"Most Dangerous Game," the book by Richard Connell: Horror story, but its value for a picture is very doubtful.

"The Faithful Are Forgotten," the novel "Lew Tyler's Wives," by Wallace Irwin: There are good and bad features in this material; the outcome will, therefore, depend on who writes the screen play.

"Life Begins Tomorrow," the novel by the Italian novelist Guido da Verona: Putrid.

"Thirteen Women," the novel by Tiffany Thayer: Horrible.

"Freedom," by Agnes Christine Johnson: Mediocre.

"Alimony Jail," the novel by Bobbie Meredith: Fair material, but sexy.

"The Monkey's Paw," the novel by W. W. Jacobs: Horrible; not good for a picture.

"The Fountain," sexy material all the way through; the characters are without any likeable characteristics. No good!

Production of "Moon and Sixpence," novel by Somerset Maugham; "The Sun Also Rises," novel by Ernest Hemingway; "Three Came Unarmed," novel by E. Arnot Robertson; and "Sweepings," novel by Lester Cohen, have been abandoned; the material in all four novels is poor.

Notice that, out of the sixteen books, plays or novels announced by this company, only two offer prospects for making good pictures: "The Penguin Pool Mystery," which is of program grade, and "Animal Kingdom," which will suit the big cities but hardly the smaller cities and the towns. To this may be added "Phantom of Crestwood"; although I do not know what will be the final shape of this radio play, the publicity given to it will help it to draw. But many of the other stories are so bad that they should be abandoned. I understand that "Thirteen Women" and "The Monkey's Paw" have already been made and that the quality of them is no different from that predicted in "THE HARRISON FORECASTER." This paper hopes that the RKO production executives will make radical changes in the story material.

"Kong" seems to be the only honest-to-goodness big picture RKO will produce this season, with the exception of "Bring 'Em Back Alive": it is on the order of "The Lost World," produced by First National several years

ago; it ought to make a picture of the genuine roadshow class.

At this time let me call your attention to the fact that the contract for "Kong" contains the following provision under "Terms":

"The Exhibitor agrees to play 'The Eighth Wonder' (the new title of 'Kong') for.....consecutive days, including a Saturday and/or a Sunday, and further agrees to pay to the Distributor fifty (50%) per cent of the gross box office receipts of the engagement, plus a score fee of \$..... But in no case is the Distributor's share to be less than a guarantee of \$....., plus above score fee." And under the provision "Additional Terms and Provisions," the exhibitor agrees to spend a definite amount of money for newspaper advertising and exploitation, in addition to a definite sum the exhibitor must spend with the distributor for advertising material, the type of which is inserted in the schedule in the contract. The same kind of terms are contained in the contract for "Bring 'Em Back Alive."

This paper desires to warn you against signing a contract with so harsh terms, no matter by what distributor it may be offered, and no matter how popular the picture may be, or you may be made to believe that it will be, for once such terms are established in your house all the distributors will demand the same terms of you, even in cases where a picture has not proved itself in a test but the distributor feels it is big. I have already received confidential advices to the effect that the executives of two of the big companies have sent letters to their branch managers reprimanding them for not being able to get the same kind of terms for their pictures as are being demanded by RKO. The same observation holds true also for the Douglas Fairbanks picture, "Mr. Robinson Crusoe," for which United Artists demands either forty or fifty per cent of the gross receipts, when twenty per cent should be, in my belief, considered a big figure when one bears in mind the flop Mr. Fairbanks' last picture made and the flop this one is expected to make, for no other reason than that the story is thin and Douglas Fairbanks should have been sent to an old man's home long ago. Even in the case of Harold Lloyd's "Movie Crazy," you should resist the terms Paramount asks, not only because you must recover some of the losses you sustained from his last picture, which proved a flop, but also to avoid establishing a precedent. There is no money for any exhibitor who agrees to pay so great a part of his gross receipts to the distributor. The fact that Hollywood is not aware that the war is over should not prove of the slightest interest to you; it should be the distributors' worry and not yours.

Harsh Contract Provisions

First Clause, last paragraph, of the RKO contract: You lose your rights to all pictures that are not "generally" released up to August 31, 1933. Make it read "1934."

The play-date availability clause does not grant you the right of designating play-dates in case the distributor failed to set them.

The roadshow clause gives RKO the right to except and exclude two pictures it may roadshow. But it grants the exhibitor the right to reject one other picture for each roadshow picture RKO excepts and excludes.

For a more detailed analysis of these and other contract clauses you may read the issue of July 16.

(To be continued next week)

CHARLIE PETTIJOHN AND HIS POLITICS

Many exhibitors and some non-exhibitor picture men were disturbed when they heard that Charlie Pettijohn, lieutenant of Will H. Hays, is travelling to California with Governor Roosevelt; they feel that if Governor Roosevelt should be elected President their position will be just as helpless as it is now.

This paper desires to assure you that Pettijohn's being on the train with the Roosevelt party does not mean anything. The political professions of a person who has accepted money from the Republicans for electioneering in a presidential campaign, as Pettijohn has done (he was paid more than \$28,000 in 1920 electioneering for Harding), cannot mean anything to a Democratic candidate, particularly when he opposed Roosevelt before his nomination. Pettijohn obtained the consent of the Governor before these facts were known to the Democratic leaders.

Before boarding the train Pettijohn was told by Eddie Dowling that he was wasting his time going along.

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X-RAYING THE 1932-33 PRODUCTS—Article No. 4

Before taking up the next company's product for analysis, let me again caution you against signing contracts for more than 35% of the gross receipts for any picture, no matter how "stupendous" its owners may say it is, for once you give in you may just as well know that every company in the business will try to make you give them the same percentage; the salesmen of the different film companies interchange information.

But being forced to grant the same percentage to the other distributors is not the worst feature; next year you will be made to pay a still higher percentage, to all the distributors.

At this time I desire to warn you also about something else—putting up deposits. Four of the companies are in a deplorable financial condition and one, and possibly two, of them may crash at any time. I know that no exhibitor is putting up deposits nowadays but some salesman, on instructions of his hard-pressed home office, may insist that you put up a deposit and you, feeling that there is no other way out, may weaken. If you do so, you may lose your money. The New York State exhibitors are, of course, protected by the deposit law, which requires that all deposit money be put in a separate account and be left unused. a violation of it being a misdemeanor; but I do not know of the existence of such a law in any other State.

Tiffany

For an X-Ray analysis of this company's product see the analysis of "World Wide."

United Artists (Possibly 12 Pictures)

United Artists Corporation has not yet announced how many pictures it will release during the 1932-33 season. It has not yet made any announcement and efforts to obtain the information from the Home Office have proved unsuccessful.

From time to time this company announced the acquisition of books and plays. Among these were "The Way of a Lancer," the novel by Richard Boleslavski; "Love Goes Past," the novel by Ursula Parrot; "Brothers Karamazov," the novel by Fyodore Dostoevsky; "The Barretts of Wimpole Street," the play by Rudolph Besier; "Whistling in the Dark," the play by Lawrence Gross and Edward Childs Carpenter; "Dodsworth," the novel by Sinclair Lewis; "Rain," the play by John Colton and Clemence Randolph, who took it from Somerset Maugham's story "Miss Thompson"; "Cynara," the play by H. M. Harwood and R. F. Gore-Browne; and "The Masquerader," the play by John Hunter Booth.

Production of "The Way of a Lancer" and of "Brothers Karamazov" has been abandoned, evidently because of the fact that the material of the former is too sexy and unsympathetic, and of the latter too horrible in addition to being too sexy. The picture rights to "The Barretts of Wimpole Street" and to "Whistling in the Dark" have been sold to Metro-Goldwyn-Mayer. Nothing more has been said of "Love Goes Past"; therefore it is not certain that they will produce it. This leaves "Rain," "Dodsworth," "Cynara," and "The Masquerader."

"Rain": According to the Forecaster review, the material of this play is hardly suitable for a good talking picture. The picture has been already produced but it has not yet been shown in this city. According to the Hollywood papers, however, it has turned out just as the *Forecaster* predicted—poor. In addition to the material's unsuitability, it is a remake, for it was put into a silent picture in 1928, with Gloria Swanson in the leading role; it was released as "Sadie Thompson." The present version would not have gone very far even if it were not a remake; but the fact that it is a remake makes matters worse, for it is

unlikely that of the millions of people who have seen it many will want to see it again.

"Dodsworth": The material is sexy and the characters unsympathetic. It is unlikely that the picture will interest very many. It is *tabu* for small towns and for neighborhoods in the big cities.

"Cynara": Since this is a problem play by reason of the fact that the hero, a married man, is shown living with a young woman while his wife is away, it becomes unsuitable for the small towns and for neighborhood houses in the big cities. The fact that the young woman kills herself in the end makes matters worse. Not a good bet.

"The Masquerader": This is a strong dual role drama, in the one role the character being a drug fiend. First National produced it in 1922, with Guy Bates Post. Nothing pleasant about the picture but it is a powerful drama. The objection many persons may find is the repulsive acts of the drug fiend. Only for adults.

Among these books or plays announced for production by this company, there isn't one that could be called a good bet; they are all fair or mediocre. The only two good pieces of story property they had were "Whistling in the Dark" and "The Barretts of Wimpole Street"; but they have disposed of them to Metro-Goldwyn-Mayer.

Harsh Contract Provisions

I have been informed that this year United Artists is going to use the same contract form it used last year. There are in it not as harsh provisions as are in the contracts of the other distributors. The harshest may be considered those in the schedule. One of them provides for blank spaces for the insertion of admission prices. This provision should be resisted by all exhibitors, in all contracts.

Let me call your attention to the fact that one of the provisions in the schedule has three methods of contracting for pictures: percentage with guarantee, straight percentage, and flat rental. The fact that the contract contains three methods is an indication that some exhibitors will not buy United Artists pictures on percentage, and that some others may play them on percentage but will not give a guarantee. The method that the salesman will use will naturally depend on the kind of exhibitor he will come across. If the exhibitor is a regular business man, he will not sign percentage with a guarantee; if he is a wise exhibitor and hasn't much competition, he will not buy these pictures on any other than flat rental terms. Only if he is up against it will he accept the harsh terms of percentage with a guarantee.

In reference to percentage with a guarantee, let me say that in all the years that I have been in business I have been trying in vain to find a justification for it. The excuse the distributors give is that the exhibitor, when he gives a minimum guarantee, will fight harder for business, whereas if there is no guarantee in the contract, he will go to sleep on the job. The collateral meaning of this argument is that the distributors or their representatives could show the exhibitor cards and spades in exploiting that particular picture if they owned his theatre, but they cannot do it because they do not own it, and that the guarantee method is the best way for them to protect their interests. If any salesman should give you such an argument tell him that the producers have wrecked the moving picture industry trying to conduct theatres. The Paramount-Publix recent financial statement showed that they lost about five million dollars in three months. How much the Fox theatre circuit has lost will be known only to the banks which own the bulk of the Fox theatre stock and to the gullible public. As far as Warner Bros. is concerned, its theatre circuit lost so much that Harry Warner, in

(Continued on last page)

"Mr. Robinson Crusoe" with Douglas Fairbanks

(United Artists, Aug. 19; running time, 71 min.)

Fair entertainment. It is neither a travelogue, since all the action takes place on a South Sea Island, nor has it much of a story to tell. The subject matter would have been more enjoyable in a short feature since it drags somewhat. It shows Douglas Fairbanks having a good time, and to a certain degree it is amusing to watch him. The most enjoyable part of the picture is that which shows the ingenious devices Fairbanks constructs in order to make himself comfortable on the lonely island. The comedy is provided by the pet monkey who is so well trained that he does everything from milking the goat to preparing and serving cocktails. The closing scenes are exciting; they show Fairbanks, with the aid of his devices, escaping from the aroused natives of the island:—

Fairbanks and some friends are cruising around the South Sea Islands. He bets William Farnum a thousand dollars that he can live on a South Sea Island without any provisions or tools and make himself very comfortable. The bet is taken by Farnum. Fairbanks swims to the island with only his dog as a companion. Within a short time he builds himself a hut and labor-saving devices. He has several pet animals and is enjoying himself. He captures a head-hunter native and finds radio tubes strung around his neck. With these tubes and some other material he soon has a radio set and scares the hunter away with the music that comes from it. And then into his domain comes the heroine, a beautiful native girl, who had escaped from a neighboring island because she did not want to marry the man of her mother's choice. Meanwhile Farnum has returned from his cruise and wanting to play a joke on Fairbanks asks the natives to surround Fairbanks and make believe they are going to burn him at the stake. They start their little joke but when they find the heroine there the thing becomes serious. But Fairbanks is able to evade them and escape to his friend's yacht. There he finds the heroine who had followed him. Not knowing what to do with her he brings her to New York and puts her in a show where she becomes a sensation by her dancing.

The plot was adapted from a story by Elton Thomas; it was directed by Edward Sutherland. Others in the cast are Earle Browne and Maria Alba.

Suitable for children and for Sunday showing.

"Blonde Venus" with Marlene Dietrich

(Paramount, Sept.; running time, 93 min.)

Although the story is rather weak, the performances are so excellent that the interest is held from beginning to end. The theme is not exactly pleasant for the heroine is shown becoming a woman of the streets in order to support herself and her child. But sympathy is felt for her since she leads such a life because of her great love for her child, from whom she does not want to be separated. The hero is an unsympathetic character. He sends the heroine away from their home, when she tells him that, to obtain the money that saved his life, she had to give herself to a wealthy man. The weakness of the story lies in the fact that it is difficult to tell just what the heroine's feelings for her husband are, for at one time it seems as if she is more in love with another man. It is this affair that brings about the breakup of her home. Miss Dietrich, as usual, gives an excellent performance and is even more striking in this picture than she has ever been:—

The heroine, a performer in a German cabaret, meets and falls in love with the hero, an American chemist. They marry and go to the United States to live. A child is born to them. The hero becomes ill and it becomes necessary for him to go to Europe to consult with an eminent physician. The heroine decides to go back to work as an entertainer in order to get enough money together to send him away. On her first night at the cabaret she meets a well known millionaire; he immediately falls in love with her. He provides her with enough money to send her husband away. Once her husband is gone this man sets her up in a beautiful apartment and gives her and her child many luxuries. They have a great affection for each other but realize that they must part since she must go back to her husband. The hero returns home before the heroine expected him and finds their old apartment deserted. The heroine calls there and finds him. She confesses all to him. He tells her to bring their child to him and then to leave him forever. She promises to do so but instead she runs away with the child. She is in extreme poverty, and is sought by detectives. Realizing that the sort of life she was leading was not good for her son she sends him back to the hero. She then goes to Europe

and by using one man after another she becomes a great success as a singer. She meets her former lover who begs her to return to the United States with him. She becomes engaged to him. They go together to visit her husband. After much pleading he finally consents to allow her to see the child. She cannot part from the child and she and the husband become reconciled.

The plot was adapted from a story by S. K. Lauren and Jules Furthman. It was directed by Josef Von Sternberg. In the cast are Herbert Marshall, Carl Grant, Dickie Moore, Robert Emmett O'Connor, Rita La Roy and others.

Not suitable for children or for Sunday showing.

"The Texas Bad Man" with Tom Mix

(Universal, June 30; running time, 61 min.)

A fast-moving Western, with a story that holds the interest from beginning to end. The audience is held in suspense for fear lest the villain discover that the hero was a Texas Ranger and not a bandit as he purposely led him to believe he was. There are many exciting situations in which the hero is forced to make a hurried escape from Rangers who think he is a bandit. The closing scenes are the most exciting; there the hero proves the guilt of the villain. There is a pleasant romance between the hero and the heroine:—

The hero, a government marshal, is called on by the leader of the Texas Rangers to round up a gang of outlaws who had been terrorizing the countryside by bold holdups and murders. The hero poses as an outlaw and holds up a stage coach. In this way he gets in with the gang and meets the leader. He discovers that the leader is supposedly a law abiding citizen, respected by every one in the community. He accidentally meets the heroine, sister of the villain. She knows nothing of her brother's misdeeds. She tells the hero she will try to convert him from a bandit into a law abiding citizen. A holdup of the town bank is planned by the villain, in which the hero is made to participate. The villain receives the money from his henchman and rushes to his ranch with it. The hero, with the captain of the Rangers, follows him and are forced to shoot him. The villain's sister is heartbroken when she learns the truth. The villain dies and the heroine is comforted by the hero.

The plot was adapted from a story by Jack Cunningham. It was directed by Edward Laemmle. In the cast are Fred Kohler, Willard Robertson, Lucille Powers, Joe Girard and others.

Suitable for children and for Sunday showing.

"My Pal The King" with Tom Mix

(Universal, Aug. 4; running time, 61 min.)

Excellent. This is not a western, although a wild west show has been cleverly worked into the story. It has everything—fast action, human interest, comedy, and some fine melodramatic situations. The closing scenes are the most exciting; it is where the boy king is held a prisoner by the villain, and is saved by the hero just in time. These scenes will so excite children that they will stand on their seats and cheer. As a matter of fact they will hold in tense suspense even adults. It has been lavishly produced with settings good enough for any feature picture:—

The mythical kingdom of Alvonia is ruled by King Charles, who is only ten years of age. But the real ruler is the villain, who conspires with the Queen, the king's mother, to get the king out of the way so that she may be put on the throne and work together with the villain to rob the people. There is great excitement in Alvonia. The wild west show, headed by the hero, is paying them a visit. The king puts aside all governmental duties in order to be present. He and the hero become fast friends and he invites the hero to the palace. The hero suggests to the king to give more liberties to the people and to be kind to them. The villain resents this and plans to kill the king. While the king is out riding with his tutor the villain has them abducted and brought to his lonely castle. He puts them in a cell and floods it. The princess, fearing for the king's life, rushes to the hero and begs him to find the boy. The hero sets out with the men of his show. He saves the king and the tutor just in time for the cell was becoming completely filled with water. The villain is thrown into the cell and drowns. The king is restored to the throne and tearfully bids adieu to the hero who is returning to the United States, with the promise that he will soon visit him again.

The plot was adopted from a story by Richard Schayer. It was directed by Kurt Neumann. In the cast are Mickey Rooney, Paul Hurst, Noel Francis, James Kirkwood, and others.

Excellent for children and for Sunday showing.

"The Phantom President" with George M. Cohan, Jimmy Durante and Claudette Colbert

(Paramount, Sept. 30; running time, 78 min.)

A good comedy. It is a dual role subject. The story is not particularly novel but it is kept going at such a fast pace that the interest is held throughout. Several of the situations are side-splitting and are brought about by the mad antics of Jimmy Durante. One of such situations is in a radio station where Durante makes a speech and becomes so excited at what he is saying that he eventually collapses. Music has been cleverly worked into the picture. One particularly good situation where music is used to good advantage is during a campaign meeting with everybody voicing their opinion by songs. The audience is held in suspense for fear lest the hero's identity be made known, and also the fact that he was impersonating somebody else:—

The hero and his pal conduct a medicine show. The pal is driving their automobile filled with their belongings when he loses control of it and it crashes into a picnic party given by policemen. They give chase to him and the hero makes his escape by climbing over a fence and falling at the feet of the heroine. She greets him as if she knew him. He cannot understand her. He finally makes his escape and meets his pal. They put up their medicine show near a railroad station. Four politicians who were waiting for a train take in the show. They are shocked when they see the hero for he is the image of the man they were planning to nominate for President of the United States. Their man had no personality and the hero had a charming manner. So they strike a bargain with him in which he is to make all the speeches for their candidate. This brings him in contact with the heroine again. She tells him he is much more fascinating than he had ever been before and they fall in love. The hero's pal becomes his campaign manager. At the insistence of the heroine he refuses to go on with the farce. The real candidate is mistaken for the hero and is kidnapped by thugs he had hired to do away with the hero. The hero then insists that the managers make him their nominee. They do and he is elected President. He and the heroine marry.

The plot was adapted from a story by George F. Worts. In the cast are George Barbier, Sidney Toler, Jameson Thomas, and others.

Suitable for children and for Sunday showing.

"Hell's Highway" with Richard Dix

(RKO, September 23; running time, 63 min.)

Poor, except for low grade theatres, to which it may prove a fairly good entertainment. It depicts the inhuman conditions that exist in the filthy prison camps in the Southern states—the cruel way in which the prisoners are treated. What makes matters worse in this instance is the fact that Richard Dix takes the part of a bank robber; he is one of the convicts. The cause of the inhumanity of the guards is their effort to make the prisoners work harder; a contractor had taken a contract from the state to build a road and the prisoners were unruly. He had suggested a sweat box, and one of the prisoners, who seems hardly to have been more than nineteen years old, is found dead in that box. The hero's young brother is sent to the chain gang; he had tried to kill the man who had squealed on his brother but was unsuccessful. The presence of his young brother makes the hero change his mind about breaking prison: he wanted to be there to help him endure the cruel conditions. The death of the young prisoner causes a furor and the Governor orders an investigation. Through proof obtained, the guilt of the contractor is established. He is arrested.

The story is by Samuel Ornitz, Robert Tasker and Rowland Brown; the direction, by Rowland Brown. In the cast are Tom Brown, Rochelle Hudson, Warner Richmond, Oscar Apfel and others.

Children may find it interesting. Not a pleasant entertainment for a Sunday.

X-RAYING THE 1923-33 PRODUCTS— No. 4

(Concluded from back page)

Let me say at this time that Tiffany Productions is no longer in existence. Consequently, no exhibitor holding a Tiffany franchise can demand of World Wide the delivery of KRS Tiffany pictures. Because of financial difficulties Tiffany has passed out of the picture, temporarily at least, and KBS Tiffany, a new corporation entirely,

has made a deal with World Wide for the release of its pictures.

For the sake of brevity, and of clarity, however, HARRISON'S REPORTS will continue designating the KBS Tiffany productions as Tiffany Productions. It is also distinguishing the Tiffany pictures from the World Wide.

Tiffany is offering, through World Wide, the following pictures: "Gambling Souls," "Summer Resort," "False Faces," "The Death Kiss," "The Way of All Women," "Baby Face," "Tempest and Sunshine," "A Study in Scarlet," "Uptown New York," and "Guilty Conscience." Of these, the following are to be founded on novels, plays, or magazine stories:

"The Way of All Women," the novel "Rosalie's Career," by Faith Baldwin: Very good material.

"Baby Face," the *College Humor* story by Donald Henderson Clarke. Very good gangster material, in which the hero, though the son of a gangster, is not a gangster.

"Tempest and Sunshine," the novel, by Mary J. Holmes, author of "Lena Rivers": Good sentimental material, suitable for the masses.

"A Study in Scarlet," the novel by Sir Arthur Conan Doyle: Fair murder-mystery melodrama, with possibilities for improvement.

"Uptown New York," the short story by Vilma Delmar: Material thin but it can be improved.

Of the World Wide offerings, I have been able to obtain only one book—"Snake Bite," the novelette by Robert Hichens. The material is poor.

Important Contract Provisions

The Schedule contains provisions about admission prices, and about playing the World Wide product in a given number of Saturdays and/or Sundays. Do not let the salesman fill them in!

The play-date availability clause, like similar clauses in all other contracts, does not give the right to the exhibitor to designate play-dates.

The roadshow clause provides that the distributor may except and exclude two pictures for roadshowing in the Los Angeles and the New York zones, and any number it sees fit in all other zones. But in case it does not except and exclude them the exhibitor must accept them in due time. You should insert a provision superseding this clause and making the distributor assume the obligation of delivering all roadshown pictures.

The twenty-sixth clause makes you assume an obligation to pay the attorney fees of the distributor in case you had a court litigation and he won the case against you. Scratch it out!

In last week's issue I stated that "Sweepings," "Three Came Unarmed," and "The Sun Also Rises," RKO, will not be made. I took it for granted that such was the case because in the latest Work Sheet that I obtained from Mr. Depinet before starting the present series of articles, the titles of "Sweepings" and of "Three Came Unarmed" were scratched out. "The Sun Also Rises" does not appear either on the Work Sheet or on the contract.

I hope that the RKO executives will abandon production of these three books, for the reason that none of them possess any particular merit.

Here is an analysis of them:

"The Sun Also Rises," the Ernest Hemingway novel: Putrid; it deals with a hero who had lost his manhood from a wound received by him during the war, and with a heroine who is a nymphomaniac (she accepts every man she becomes acquainted with). The two spend their time together and with other friends doing nothing but drinking.

"Sweepings," the novel by Lester Cohen, to be produced with Lionel Barrymore: The material, as it stands, cannot make more than a fair picture, for it deals with business almost exclusively, and there is too much sex. None of the characters is sympathetic.

"Three Came Unarmed," the novel by E. Arnot Robertson: The material is too sexy, and the interest in the doings of the characters is not tense.

* * *

This series of articles takes care of the programs of all national distributors. But I am not ending it: I intend to publish a new number of the series now and then, giving the facts about the performances of the pictures that will have been produced up to that time, so as to place into the hands of those exhibitors who have not yet bought their pictures as much information as possible.

order to save the company, was compelled to sell his own stock short, as it was disclosed at the recent hearing of the Senate Committee on Banking and Currency; Harry was accused of having acted like the jockey who bet against his own horse when he knew that there was no chance for it to win.

Universal (either 33 or 39 Pictures)

Universal is offering twenty-six feature pictures, six Tom Mix westerns, six Junior Beery westerns, and "The Road Back." There is little likelihood, however, that it will make the Noah Beery, Jr.'s, for the reason that there are too many westerns in the market. If it should abandon production of them, then the total number it will release will be thirty-three.

Most of the twenty-six features will be founded on books, plays or magazine stories. The following is an appraisal of these pictures:

"The Invisible Man," the novel by H. G. Wells: This material is altogether unsuitable for a talking picture. But Junior Laemmle told me that the final story will have little resemblance to the H. G. Wells novel; only the idea of the book and the title will be used, he said. Since I haven't the treatment before me, I cannot say whether his final efforts will be successful or not. You will have to use your own judgment in this instance.

"Counselor At Law," the play by Elmer Rice: Very good dramatic material.

"The Left Bank," the play by Elmer Rice: Not so hot, though it has some possibilities if Universal should make the love of the mother for her child the basis of the story rather than the influence Paris exerts upon intellectual Americans.

"Once in a Lifetime," the play by George Kaufman and Moss Hart: Good comedy. The picture has already been produced; it was reviewed in the September 10 issue.

"S. S. San Pedro," the novel by James Gould Cozzens: This is the story of the sinking of the *Vestris*, fictionalized. Though the book holds the reader in tense suspense, it has no love affair; Universal will be compelled, therefore, to work in one. For this reason, the outcome will depend on the treatment the author will give it. You will have to use your own judgment also in this instance.

"The Old Dark House," the novel by J. B. Priestly: Good horror material.

"The Prison Doctor," the novel by Dr. Louis Berg: Good possibilities, provided Universal strips the action of its implications about degeneracy and makes the humanity of the doctor stand out.

"Glamour," the *Cosmopolitan Magazine* story, by Edna Ferber: Tiresome material.

"Laughing Boy," the novel by Oliver La Farge: Putrid.

"Suicide Club," the novel by Robert Louis Stevenson: Suspensive but unpleasant horror material.

"Afraid to Talk," the play "Merry-Go-Round," by Albert Maltz and George Sklar: Powerful material but not pleasant, in that the young hero and his wife, decent people, are shown persecuted by the politicians. In the play, the boy is hanged by the politicians in their effort to hide the murder they had committed; in the picture Universal has, as I understand, changed this and let the boy live. This is an improvement.

"The Road Back," the novel by Erich Maria Remarque, author of "All Quiet on the Western Front": Very good material. This will be produced as a road show picture and will be sold separately. Consequently, its quality should not be taken into consideration by an exhibitor in making up his mind how much the Universal product is worth to him, unless he ties it up with the other Universal pictures.

The number of books, plays, or magazine stories offered by this company on the regular contract are eleven. Of these, five are good or excellent, and six, fair, poor, or putrid.

Important Contract Provisions

The Play-Date determination clause does not give the right to the exhibitor to designate play-dates in case Universal failed to set them.

The substitution clause provides for submitting to arbitration any controversy arising between the exhibitor and Universal in case the exhibitor felt that the substitution is not of equal merit with that of the original picture. The arbitration provision provides that, in addition to the box office merit of the picture, the arbitrators shall take into consideration also the suitability of the story for the exhibitor's theatre.

The road show clause provides for the roadshowing of

a maximum number of four pictures, but for excepting and excluding only two. This paper has felt that excepting and excluding pictures from the contract is unfair in that the exhibitor, in making up his mind to buy a particular company's product, is influenced by what is on the contract. For him to lose, then, his right to two pictures that turned out good is, in my opinion, unfair, in spite of the fact that the clause grants to the exhibitor the right to reject one other picture for every picture the distributor excepts and excludes. The contracts of First National, Fox, Paramount, and Warner Bros. do not except and exclude any roadshow pictures; those of Columbia and MGM except and exclude them. It will be up to each one of you to insist that no roadshowed picture be excepted and excluded, no matter whose contract you sign.

The twelfth clause provides that in case any pictures have not been released by August 31, 1933, Universal shall deliver them just the same if it produces them afterwards, provided the exhibitor sends a written notice not later than September 30, 1933, that he wants them. In case such pictures are not produced and released by August 31, 1933, then the exhibitor loses all rights to them. This is a fairer clause than that contained in the contract of any other distributor.

ACCEPTANCE OF APPLICATION (Thirteenth Clause): This clause provides that the exhibitor is bound for ten days, plus the mailing time both ways, from the day he signs an application. Suppose, for example, that such exhibitor is in the Dallas territory; since a letter takes three days to reach Dallas, twice the mailing time is six days. This, added to the ten days, makes sixteen days in all. During this time, the exhibitor cannot telegraph or write to the exchange cancelling his application. But unless Universal approves the application within these sixteen days, then such application is considered automatically cancelled.

To avoid any controversy as to what constitutes the exact mailing time, you should insert the number of days in the contract. A clause such as the following may be appropriate: "It is understood and agreed by both parties that (insert here the number of days) days constitutes the mailing time both ways."

On the schedule there is a space for inserting the admission prices that shall be charged. My advice to you in this instance is the same as that given to you in the analysis of similar provisions in the contracts of all other distributors—do not allow the distributor to insert admission prices other than ten cents; otherwise you may get into trouble in case you should be compelled to charge lower prices so as to fight for your existence.

Warner Brothers (30 Pictures)

Warner Bros. are selling thirty pictures this season. Of these only three are to be founded on novels or stage plays: "Blessed Event," "I'm a Fugitive," and "A Successful Calamity." The following is an opinion as to their possible quality:

"Blessed Event," the play by Manuel Seff and Forrest Wilson: Good! It has already been produced; it was reviewed in the September 3 issue.

"I'm a Fugitive," based on the Robert E. Burns' biography "I'm a Fugitive From a George Chain Gang": Poor material for a picture.

"A Successful Calamity," the play by Claire Kummer, with George Arliss: A charming picture. It was reviewed in the September 3 issue.

The contract describes "Revolt," one of the Junior Douglas Fairbanks pictures, as follows: "Based on the popular novel by Mary McCall, Jr." But the book has not yet been published; therefore it cannot be "popular."

Another Fairbanks picture described is as follows: "Some Call It Love," based on the well-known story by Rian James. I have not been able to find out anything about it; therefore it could not be "well-known."

Important Contract Provisions

Since the Warner Bros. contract is exactly the same as the First National, what was said of the First National contract in the September 10 issue applies also to the Warner Bros. contract.

World Wide (30 Pictures)

World Wide is offering to the exhibitors twenty-nine pictures. Of these, eighteen are Tiffany, or, to be exact, KRS Tiffany (eight Ken Maynards and ten regular features).

(Concluded inside on page 159)

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Vol. XIV

NEW YORK, N. Y., SATURDAY, OCTOBER 1, 1932

No. 40

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Lily Christine—Paramount (58 min.)	151
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Night Mayor—Columbia (68 min.)	154
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Once In a Lifetime—Universal (91 min.)	147
One Way Passage—Warner Bros. (67 min.)	150
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RELEASE SCHEDULE FOR FEATURES

Columbia Features

(729 Seventh Ave., New York, N. Y.)

2003 War Correspondent—Holt-Graves	July 25
2017 Night Mayor—Tracy-Knapp-Palette	Aug. 19
2025 The Last Man—Bickford-Cummings	Aug. 31
2007 This Sporting Age—Holt-Knapp	Sept. 15
2009 Vanity Street—Chandler-Bickford	Oct. 15
2023 Virtue—Lombard-O'Brien	Oct. 25

(End of 1931-32 Season)

Beginning of 1932-33 Season

3811 Hello Trouble—Buck Jones	July 15
3911 Cornered—Tim McCoy	Aug. 5
3001 American Madness—Huston-Johnson	Aug. 15
3812 McKenna of the Mounted—Buck Jones	Aug. 16
3010 Night Club Lady—Menjou-Methot	Aug. 27
3912 Western Code—Tim McCoy	Sept. 16
That's My Boy—Cromwell-Jordan	Oct. 6
3813 White Eagle—Buck Jones	Oct. 7
3814 Forbidden Trail—Buck Jones	Nov. 18

First National Features

(321 West 44th St., New York, N. Y.)

654 Doctor X (Merry Wives of Reno)—Atwill ..	Aug. 27
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(End of 1931-32 Season)

Beginning of 1932-33 Season

716 Tiger Shark—Robinson-Arlen-Johann	Sept. 24
702 Life Begins—Young-Linden-MacMahon	Oct. 1
707 The Crash—Chatterton-Brent-Wilson	Oct. 8
713 Cabin In the Cotton—R. Barthelmess	Oct. 15
721 Three on a Match—Blondell-Williams	Nov. 5
724 They Call It Sin—Young-Brent-Manners ..	Nov. 12
727 You Said a Mouthful—Joe E. Brown	Nov. 19

Fox Features

(444 W. 56th St., New York, N. Y.)

340 The Painted Woman (After the Rain) (Panama) —Tracy-Shannon	Aug. 21
No release set for	Aug. 28

Beginning of 1932-33 Season

50 Congorilla	Aug. 7
8 Down to Earth—Will Rogers	Sept. 4
No release for	Sept. 11
7 Chandu—Lowe-Ware-Lugosi	Sept. 18
5 Hat Check Girl—Eilers-Lyon-Rogers	Sept. 25
38 Wild Girl—Farrell-Bennett-Bellamy	Oct. 2
11 6 Hours to Live—Baxter-Boles-Jordan	Oct. 9
10 Rackety Rax—McLaglen-Nissen-O'Day	Oct. 16
26 The Golden West—O'Brien-Chandler	Oct. 23
No release for	Oct. 30
2 Tess of the Storm Country—Gaynor-Farrell ..	Nov. 6
3 Call Her Savage—Bow-Todd-Young	Nov. 13
16 Sherlock Holmes—Brook-Jordan	Nov. 20

("Cry of the World" has been withdrawn)

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

248 Unashamed—Twelveteens-Stone-Young	July 2
247 Washington Masquerade (Washington Show)— Barrymore-Morley	July 9
206 Skyscraper Souls—William-O'Sullivan	July 16
No release scheduled for	July 23
No release scheduled for	July 30
215 Downstairs—Gilbert-Bruce-Owen	Aug. 6
220 Speak Easily—Keaton-Durante	Aug. 13
210 Blondie of the Follies (Three Blondes)—Davies- Dove-Montgomery	Aug. 20
237 Divorce in the Family—Cooper-Nagel	Aug. 27
239 Kongo—Huston-Velez-Nagel	Sept. 24
252 Prosperity—Dressler-Moran-Page	Oct. 15

Beginning of 1932-33 Season

349 Grand Hotel—Garbo-Barrymore-Crawford ..	Sept. 10
328 Pack Up Your Troubles—Laurel and Hardy ..	Sept. 17
336 Payment Deferred—Laughton-O'Sullivan ..	Oct. 1
319 Red Dust—Gable-Harlow-Astor	Oct. 8
337 The Mask of Fu Manchu—Karloff-Hersholt ..	Oct. 22

Monogram Features

(723 Seventh Ave., New York, N. Y.)

Beginning of 1932-33 Season

From Broadway to Cheyenne—Bell-Day.....Aug. 15
Thirteenth Guest—Ginger Rogers-Lyle Talbot...Aug. 25
The Girl From Calgary—Fifi D'Orsay.....Sept. 10
Klondike—Talbot-Todd-Hawks-WalthallSept. 30
Hidden Valley—Bob SteeleOct. 13
The Wayne Murder Case—Toomey-ClydeOct. 17

Paramount Features

(Paramount Bldg., New York, N. Y.)

3154 The Million Dollar Legs—Oakie-Fields.....July 8
3157 Lady and Gent (The Challenger)—Bancroft-GibsonJuly 15
3152 Madame Racketeer (Sporting Widow) (re.)..July 22
3156 The Vanishing Frontier (Devil and the Deep)—Brown-Knapp-PittsJuly 29
3160 Aren't We All—Gertrude Lawrence.....July
3161 Lily Christine—Corinne Griffith.....July

(End of 1931-32 Season)

Beginning of 1932-33 Season

3201 Guilty As Hell—Lowe-McLaglen-Arlen....Aug. 5
3202 Devil and the Deep—Bankhead-Cooper.....Aug. 12
3203 Horse Feathers—Marx Bros.—SpecialAugust
3204 Love Me Tonight—Chevalier—SpecialAugust
3205 70,000 Witnesses—Holmes-JordanSept. 2
3208 Night of June 13—Brook-Dee (reset)Sept. 16
3209 Heritage of the Desert—Scott (reset)Sept. 30
3210 The Phantom President—Cohan-Durante..Sept. 30
3206 Blonde Venus—Dietrich—SpecialSeptember
3207 Movie Crazy—Harold Lloyd—Special ..September
Madison Square Garden—Oakie-NixonOct. 7
Night After Night—Raft-CummingsOct. 14
Hot Saturday—Carroll-Grant (reset)Oct. 28
The Big Broadcast—Erwin-Crosby—Special...Oct.
Trouble in Paradise—Hopkins—SpecialOct.
A Farewell to Arms—Hayes-Cooper—Special...Oct.

Powers Pictures Features

(723 Seventh Ave., New York, N. Y.)

Skin Game—Edmund Gwenn-Phyllis Konstam...June 1
Her Strange Desire—Olivier-SwinburneJuly 1
The Limping Man—Dyall-Grahame (reset)Sept. 1
The Woman Decides—(reset)Sept. 15
Her Radio Romeo—Gene Gerrard (reset)Oct. 1
Lucky Girl—Kendal-AngelOct. 15
Bill the Conqueror—Gene GerrardNov. 1

RKO Features

(1560 Broadway, New York, N. Y.)

2111 State's Attorney—BarrimoreMay 13
2124 Is My Face Red?—Ricardo Cortez.....June 17
2123 Roar of the Dragon—Richard Dix.....July 8
2113 Bird of Paradise—Del Rio-McCreaAug. 12

(End of 1931-32 Season)

Beginning of 1932-33 Season

31136 Age of Consent—Cromwell-LindenAug. 5
31102 Bring 'Em Back AliveAug. 19
31135 Hold 'Em Jail—Wheeler-WoolseySept. 2
31148 Most Dangerous Game—McCrea (5642 ft.) Sep. 9
31162 Thirteen Women—Dunne-Cortez (5354 ft.) Sep. 16
31138 Hell's Highway—Richard Dix No. 1.....Sept. 23
31122 Come On Danger—Tom Keene (4871 ft.)..Sept. 23
31129 Bill of Divorcement—BarrimoreSept. 30
31130 Strange Justice—Marian Marsh (5734 ft.) Oct. 7
31103 Phantom of Crestwood—Morley-CortezOct. 14
31161 Sport Page—McCrea-MarshOct. 21
31147 Theft of the Mona Lisa—foreign cast.....Oct. 21

Tiffany Features

(Distributed by World Wide, 1501 Broadway, New York, N. Y.)

Beginning of 1932-33 Season

3101 Dynamite Ranch—Ken MaynardJuly 31
3104 Come On Tarzan—Ken MaynardSept. 11
3102 Between Fighting Men—Ken MaynardOct. 16
3004 False Faces—Sherman-Lee-ShannonOct. 16
3019 Uptown New YorkNov. 13
3105 Fargo Express—Ken MaynardNov. 20

(Since the Tiffany franchise is no longer in force, exhibition values will no longer be given. See editorial under "World Wide," in the first section of this issue.)

United Artists Features

(729 Seventh Ave., New York, N. Y.)

The Silver Lining—O'Sullivan-Compson.....Apr. 16
Congress Dances—Lilian Harvey.....Apr. 25

(End of 1931-32 Season)

Beginning of 1932-33 Season

White Zombie—Bela LugosiAug. 4
Mr. Robinson Crusoe—Douglas Fairbanks.....Aug. 19
Magic Night—Jack Buchanan—Rel. date postponed

Universal Features

(730 Fifth Avenue, New York, N. Y.)

A4029 The Doomed Battalion—SpecialJune 16
A4014 Fast Companions (A Lady of Resource)—Brown-O'Sullivan-GleasonJune 23
A4073-The Texas Bad Man—Tom MixJune 30
A4021 Tom Brown of Culver (Man Hunt).....July 21
A4074-My Pal the King—Tom MixAug. 4
A4002 Back Street—Dunne-BolesSept. 1
A4012 Okay, America (Okay, U.S.A.) (reset)..Sept. 8
A4075 The Fourth Horseman—Tom MixSept. 29
A4076 Hidden Gold—Tom MixNov. 3

(End of 1931-32 Season)

Beginning of 1932-33 Season

A5027 Igloo—SpecialJuly 14
A5008 Once In a Lifetime—Oakie-FoxSept. 22
A5021 The All American—Richard Arlen.....Oct. 13
A5015 The Old Dark House—Karloff-Douglas ..Oct. 20
A5003 Airmail—Bellamy-O'Brien (reset)Nov. 3
A5011 Afraid To Talk—Linden-FoxNov. 17

Warner Bros. Features

(321 West 44th St., New York, N. Y.)

375 The Mouthpiece—Warren WilliamMay 7
368 Street of Women (Exclusive)—Francis.....June 11
364 Winner Take All (Pleasure First)—Cagney..July 16
357 Purchase Price—Barbara Stanwyck.....July 23
361 Stranger in Town (Without Consent) (House of Seven Sins)—Dvorak-SalesAug. 6
353 Jewel Robbery (Divorce Detective)—Powell-FrancisAug. 13
381 Two Against the World (The Dangerous Set)—Bennett-HamiltonSept. 3
356 Big City Blues—Blondell-Linden-Kibbee....Sept. 10

(End of 1931-32 Season)

Beginning of 1932-33 Season

431 Ride Him Cowboy—Wayne-Hall-Walthall ..Aug. 27
401 Blessed Event—Tracy-Brian-PowellSept. 10
410 A Successful Calamity—Arliss-AstorSept. 17
432 The Big Stampede—Wayne-Madison-Beery ..Oct. 8
421 One Way Passage—Powell-Francis-McHugh.Oct. 22
417 Scarlet Dawn—Fairbanks, Jr.-CarrollOct. 29
402 I Am A Fugitive—Muni-Farrell-BlaneNov. 19

World Wide Features

(1501 Broadway, New York, N. Y.)

8195 Racetrack—Leo CarrilloJune 5
8091 Bachelor's Folly—Marshall-BestJune 12
8219 Son of Oklohomia—Bob Steele.....July 10
8093 The Sign of the Four—Arthur Wontner....Aug. 14
8217 Texas Buddies—Bob SteeleAug. 28

(End of 1931-32 Season)

Beginning of 1932-33 Season

3015 The Crooked Circle—Lyon-PurcellSept. 18
3022 Trailing the Killer—SpecialOct. 16
3020 Breach of Promise—Morris-ClarkeOct. 9
3001 Hypnotized—Moran and MackNov. 6

SHORT SUBJECT RELEASE SCHEDULES

Columbia—One Reel

12 Paperhanger—K. Kat (cartoon).....June 21
13 Snapshots (Hollywood topics) (8½ min.)...June 29
13 Fair Play—Scrappy (cart.) (6 min.).....July 2
12 Musical Farmer—M. Mouse (cart.) (7 min.)..July 11
13 Mickey in Arabia—M. Mouse (cart.) (7 min.)..July 20
12 Curiosities Series C236—(9 min.)July 26
9 Medbury in Wild West—(travel.) (9 min.)..Aug. 11
13 Lighthouse Keeping—K. Kat (cart.) (6½ m.)..Aug. 15
13 Curiosities Series C237 (10½ min.)Sept. 1

(Four more Medburys to come)

Beginning of 1932-33 Season

- 1 Snapshots (Hollywood topics) (Series No. 12) (8½ min.) June 16
1 Rough Sports—World of Sports (10½ m.) Aug. 5
1 Camping Out—Scrappys (cart.) (7 min.) Aug. 10
2 Snapshots (Hollywood topics) (9½ min.) Aug. 13
3 Snapshots (Hollywood topics) (9½ min.) Aug. 29
1 Seeing Stars—K. Kat (cart.) (7½ min.) Sept. 12
2 Black Sheep—Scrappys (cart.) (7 min.) Sept. 17
4 Snapshots (Hollywood topics) (9 min.) Sept. 20

Columbia—Two Reels

Beginning of 1932-33 Season

- 1 Ladies Not Allowed—Lambs Gambol (21½ m.) Sep. 8
1 His Vacation—Sunrise comedy (18 min.) Sept. 8

Educational—One Reel

(1501 Broadway, New York, N. Y.)

- 2913 Fury of the Storm—Hodge Podge July 3
2875 Cocky Cockroach—T. Toon (6 min.) July 10
2876 Spring is Here—T. Toon (6 min.) July 24
2877 Farmer Al Falfa's Ape Girl—T. Toon Aug. 7
2914 Bubble Blowers—Hodge-Podge Sept. 11

Beginning of 1932-33 Season

- 320901 Sherman Was Right—Terry-Toon (6m) Aug. 21
320902 Burlesque—Terry-Toon (6 min.) Sept. 4
321301 The Forgotten Island—Camera Adventure—
(11 min.) Sept. 4
3018 Old New York—Do You Remember? (10m) Sept. 11
321501 An Oregon Camera Hunt—Bray's Nature
(9 min.) Sept. 11
321702 The Mouse Trapper—Tom Howard (12m) Sept. 11
320903 Southern Rhythm—T. Toon (6 min.) Sept. 18
321001 War Babies—Baby Burlesks (10 m.) Sept. 18
321401 Women's Work—Hodge Podge (9 m.) Sept. 25
321801 Not Yet Titled—Bway. Gossip Sept. 25
320904 Farmer Al Falfa's Birthday Party—Terry-
Toon (6 min.) Oct. 2
321101 Battle of the Centuries—Battle for Life Oct. 2
321502 Stable Manners—Bray's Nature Oct. 9
321602 Yale—Spirit of the Campus Oct. 9
320905 Not Yet Titled—Terry Toon Oct. 16
321402 The Wonder City—Hodge Podge Oct. 23
320906 Not Yet Titled—Terry-Toon Oct. 30
321002 Pie Covered Wagon—Baby Burl. (10 m.) Oct. 30
321102 Not Yet Titled—Battle for Life Oct. 30

Educational—Two Reels

- 2805 For the Love of Ludwig—Clyde com. (18m.) July 24
2832 Ship a Hooey—Vanity com. (22 min.) Aug. 7
2824 Neighbor Trouble—Sennett com. Aug. 14
2807 His Royal Shyness—Clyde com. (21 min.) Aug. 28
2938 Idol of Seville—operologue (21 min.) Aug. 28
2825 Young Onions—Sennett comedy Sept. 18
2935 The Giddy Age—Andy Clyde comedy Sept. 25

Beginning of 1932-33 Season

- 320701 Hypnotizing For Love—Great Hokum mys-
tery Aug. 21
320601 Off His Base—Gleason's Sports (20 m.) Sept. 18
320501 Torchy's Busy Day—Torchy com. (re) Oct. 2
320401 Honeymoon Beach—Vanity comedy Oct. 16
320702 Burned at the Steak—Great Hokum mys. Oct. 16
320301 The Big Flash—Mermaid com. (re) Oct. 23
320602 Always Kickin'—Gleason's sports Oct. 30
320804 Walpurgis Night—operologue Oct. 30

Fox—One Reel

- 1 Alpine Echoes—(10 min.) Aug. 14
4 Incredible India—(9½ min.) Aug. 21
2 Big Game of the Sea—(8½ min.) Aug. 28
3 Tom-Tom Trail—(10 min.) Sept. 4
7 Byways of France—(9½ min.) Sept. 11
5 Manhattan Medley—(10½ min.) Sept. 18
9 Rhineland Memories—(9½ min.) Sept. 25
8 Fisherman's Fortune—(10 min.) Oct. 2
6 Zanzibar—(9½ min.) Oct. 9
10 Belles of Bali—(9½ min.) Oct. 16
11 Sailing a Square Rigger—(9 min.) Oct. 23
12 Venetian Holiday—(9 min.) Oct. 30
13 Havana Ho!—(8½ min.) Nov. 6
14 Paths in Palestine—(8 min.) Nov. 13
15 Ricksha Rhythm—(9 min.) Nov. 20

Metro-Goldwyn-Mayer—One Reel

- F-530 The Office Boy—Flip the Frog (cart) (7m) July 16
F-531 Room Runners—Flip the Frog (car.) (7m.) Aug. 13
F-532 Circus—Flip the Frog (cart) (7m.) Aug. 27
(End of 1931-32 Season)

Beginning of 1932-33 Season

- M-761 Sea Spiders—Oddities (9 min.) Aug. 13
S-741 Snow Birds—Sport Champions (10m.) Aug. 20
T-701 Romantic Argentina—Fitzpatrick Travel-
talks (9 min.) Aug. 27
F-721 The Goal Rush—Flip the Frog (cart.) Sept. 3
M-762 Chili and Chills—Oddities (8½ m.) Sept. 10
S-742 Desert Regatta—Sport Champ. (10 m.) Sept. 17
T-702 Barbados and Trinidad—Fitzpatrick
Traveltalks (9 min.) Sept. 24
F-722 Not Yet Titled—Flip the Frog Oct. 1
M-763 Not Yet Titled—Oddities Oct. 8
S-743 Old Spanish Custom—Sport Champ. (10m.) Oct. 15

Metro-Goldwyn-Mayer—Two Reels

- C-418 County Hospital—Laurel-Hardy (19 min.) June 25
(End of 1931-32 Season)

Beginning of 1932-33 Season

- C-641 What Price Taxi—Taxi Boys com. (18m.) Aug. 13
C-631 Show Business—Pitts-Todd com. (20m.) Aug. 20
C-621 Hook and Ladder—Our Gang com. (18m.) Aug. 27
C-611 Young Ironsides—C. Chase com. (20 min.) Sept. 3
C-601 Scram!—Laurel-Hardy com. (21 min.) Sept. 10
C-642 Strange Inntertube—Taxi Boys com. (19m) Sept. 17
C-632 Alum and Eve—Pitts-Todd com. (18½ m.) Sept. 24
C-622 Free Wheeling—Our Gang comedy Oct. 1
C-612 Girl Grief—C. Chase com. (20m.) Oct. 8
R-661 Not Yet Titled—Revues Oct. 15
C-643 Not Yet Titled—Taxi Boys comedy Oct. 22
C-633 The Soilers—Pitts-Todd com. (18½ min.) Oct. 29

Paramount—One Reel

Beginning of 1932-33 Season

- SC2-1 Rudy Vallee Melodies—Scr. song (10½ m) Aug. 5
A2-1 Patents Pending—Burns & Allen (9m.) Aug. 5
Y2-1 Screen Souvenirs No. 1—Old Time
novelty (10) Aug. 5
T2-1 Stopping the Show—Boop cart. (8 min.) Aug. 12
P2-1 Paramount Pict. No. 1—(7 min.) Aug. 12
T2-2 Betty Boop's Bizzy Bee—cart. (7 min.) Aug. 19
R2-1 Building Winners—Sports (10 min.) Aug. 19
SC2-2 Down Among the Sugar Cane—L. Roth 8 Aug. 26
Z2-1 Hollywood on Parade No. 1—(10 min.) Aug. 26
T2-3 Betty Boop M.D.—cartoon (7 min.) Sept. 2
A2-2 Rhapsody in Black and Blue (10 min.) Sept. 2
Y2-2 Screen Souvenirs No. 2—(9½ min.) Sept. 2
SC2-3 Just a Gigolo—Screen song (8 m.) Sept. 9
P2-2 Paramount Pictorial No. 2 (10 m.) Sept. 9
R2-2 Water Jamboree—Sports (10½ m.) Sept. 16
T2-4 Betty Boop's Bamboo Isle—cart. (8 m.) Sept. 23
Z2-2 Hollywood on Parade No. 2 (9½ m.) Sept. 23
SC2-4 School Days—Screen song (9½ m.) Sept. 30
A2-3 Breaking Even—Tom Howard (10 m.) Sept. 30
Y2-3 Screen Souvenirs No. 3—Novelty (9½ m.) Sept. 30
P2-3 Paramount Pictorial No. 3 (10½ m.) Oct. 7
T2-5 Betty Boop's Ups and Downs—car. (6½ m.) Oct. 14
R2-3 Fighting Fins—Sports (10 m.) Oct. 14
SC2-5 Romantic Melodies—Sc. song (10½ m.) Oct. 21
Z2-3 Hollywood on Parade No. 3—(10½ m.) Oct. 21
A2-4 Musical Doctor—Rudy Vallee (11 m.) Oct. 28
Y2-4 Screen Souvenirs No. 4—Novelty (9½ m.) Oct. 28
T2-6 Betty Boop for President—cartoon Nov. 4
P2-4 Paramount Pictorial No. 4 Nov. 4
SC2-6 When It's Sleepy Time Down South—
Boswell Sisters—Screen song Nov. 11
R2-4 Not Yet Titled—Sports-Eye-View Nov. 11

Paramount—Two Reels

- AA1-30 What Price Air—T. Howard (17½ m) June 24
AA1-31 Hawkins and Watkins, Inc. (The Singing
Plumber) July 8
AA1-32 Up Popped the Ghost—(10 min.) July 22
(End of 1931-32 Season)

Beginning of 1932-33 Season

- S2-1 The Singing Plumber—Sennett star (18m) Sept. 23
M2-1 How's Everything—Sennett comedy Oct. 7
S2-2 Ma's Pride and Joy—Sennett star Oct. 14
M2-2 Prosperity Pays—Sennett comedy Oct. 28
M2-3 Not Yet Titled—Sennett comedy Nov. 4

Powers—One Reel

Dual Control—Capt. J. A. Mollison (11 m.)....Sept. 1
Dream Flowers—Secrets of Nature (8½ m.)....Sept. 15
The Two-Pounder—Secrets of Nature (8 min.)...Oct. 15
Light of Love—Secrets of Nature (8½ m.).....Nov. 15

RKO—One Reel

2711 Tuba Tooter—Tom and Jerry (7 min.).....June 11
2712 Plane Dumb—Tom and Jerry (7 min.).....June 25
2713 Redskin Blues—Tom and Jerry (6 min.)....July 23
(End of 1931-32 Season)

Beginning of 1932-33 Season

34301 Singapore—Vagabond No. 1 (9½m) (re)...Aug. 5
34201 Jolly Fish—Tom and Jerry cart. (5½ m.)...Aug. 19
34501 Pathe Review No. 1—(10 m.).....Sept. 2
34101 Bring 'Em Back Half Shot—Fables (cart.)
(6 min.)Sept. 9
34202 Barnyard Bunk—T. & Jerry No. 2 (5½m)...Sep. 16
34102 Down in Dixie—Fables (cart. (6½m)....Sept. 23
34302 Paris—Vagabond No. 2 (9½ m.).....Sept. 30

RKO—Two Reels

2605 Mickey's Big Business—M. McGuire (17½
m.)May 21
2602 Mickey's Golden Rule—M. McGuire.....June 4
(End of 1931-32 Season)

Beginning of 1932-33 Season

33301 The Golf Chump—Kennedy No. 1—(19m)...Aug. 5
33201 Icemen's Ball—Clark & McCullough No. 1—
(20 min.)Aug. 12
33501 The Cure—Chaplin No. 1 (20 min.).....Aug. 19
33401 Pain in the Parlor—Sweet No. 1 (20½m)...Aug. 26
33701 Mickey's Busy Day—McGuire No. 1
(17½ min.)Sept. 2
33101 Two Lips and Juleps—Masquer. No. 1 (20m.)
Sept. 9
33502 Easy Street—Chaplin No. 2 (19½ m.)....Sept. 30

RKO-Pathe—One Reel

19 Stone Age Error—Fables (7½ min.).....July 9
20 Chinese Jinks—Fables (6 min.).....July 23
13 Wild New Guinea—Vagabond (9½ min.).....July 23
21 The Ball Game—Fables (5½ min.).....July 30
22 Wild Goose Chase—Fables (6 min.).....Aug. 12
23 A Nursery Scandal—Fables.Aug. 19
(End of 1931-32 Season)

RKO Pathe—Two Reels

2325 High Hats and Low Brows—Ruff. (18 m.)...July 11
2386 Niagara Falls—Gay Girl (19½ min.).....July 18
(End of 1931-32 Season)

United Artists—One Reel

Beginning of 1932-33 Season

(The Silly Symphonies will be released one every four weeks, and the Mickey Mouses will be released one every three weeks)

1 Bears and Bees—Silly symph. (cart) (6½m)...July 15
1 Mickey's Nightmare—M. Mouse (cart) (7½m) Aug. 5
2 Just Dogs—Silly symphony (cart.) (7 m.)....Aug. 12
2 Trader Mickey—M. Mouse (cart.) (7 m.)....Aug. 26
3 Flowers and Trees—Silly symp. (cart.).....Sept. 9
3 Whoopee Party—M. Mouse (cart.) (6½ m.)...Sept. 16
4 Bugs in Love—Silly Symp. (cart.) (7 m.)....Oct. 7
5 King Neptune—Silly Symp. (cart.) (7 m.)....Nov. 4

Universal—One Reel

A4607 Strangs As It Seems No. 20 (8½ m.)....July 18
A4715 Day Nurse—Oswald cart. (7 min.)Aug. 1
A4608 Strange As It Seems No. 21 (8½ m.)....Aug. 22
(End of 1931-32 Season)

Beginning of 1932-33 Season

A5301 The Athlete—Pooch cart. (7½ m.)Aug. 29
A5401 Busy Barber—Oswald cartoonSept. 12
A5201 Strange As It Seems No. 22.....Sept. 19
A4503 Dr. Jekyll's Hide—Novelty (9 min.)....Sept. 26
A5302 The Butcher Boy—Pooch cart. (7 m.)....Sept. 26
A5402 Carnival Capers—Oswald cartoonOct. 3
A5202 Strange As It Seems No. 23Oct. 17
A5303 The Crowd Snores—Pooch cartoonOct. 24
A4504 The Greeks Had No Words For Them—
Novelty—(10 min.)Oct. 24

Universal—Two Reels

A4501 Blazing the Trail—Heroes of the West
No. 1—(20½ min.)June 20
A5602 Red Peril—Heroes No. 2—(19 min.)....June 27
A5603 The Avalanche—Heroes No. 3 (20½ min.)..July 4
A5604 A Shot From the Dark—Heroes No. 4
(20m)July 11
A5605 The Hold Up—Heroes No. 5 (19½ min.)..July 18
A5606 Captured by the Indians—Heroes No. 6
(17½ min.)July 25
A5607 Flaming Arrows—Heroes No. 7 (15 min.)..Aug. 1
A5608 Frontier Justice—Heroes No. 8 (17½m)...Aug. 8
A5609 The Iron Monster—Heroes No. 9 (18½m) Aug. 15
A5610 Thundering Death—Heroes No. 10 (17m)...Aug. 22
A5611 Thundering Hoofs—Heroes No. 11
(20½m)Aug. 29
A5101 Union Wages—Fazenda com. (21 min.)...Aug. 31
A5612 The End of the Trail—Heroes No. 12 (18½ m.)
Sept. 5
A5102 Who! Me!—F. Albertson com. (21 m.)...Sept. 7
A5801 Into the Dark Continent—Jungle Mystery
No. 1—(20½ min.)Sept. 12
A5802 The Ivory Trail—Jungle No. 2 (18½ m.)..Sept. 19
A5103 Kid Glove Kisses—Summerville com.Sept. 21
A5803 The Death Stream—Jungle No. 3 (20 m.)..Sept. 26
A5804 Poisoned Fangs—Jungle No. 4 (19½ m.)...Oct. 3
A5104 Yoo Hoo—Gleason comedy, (20½ m.)....Oct. 5
A5805 The Mystery Cavern—Jungle No. 5 (19m)...Oct. 10
A5806 Daylight Doom—Jungle No. 6 (19½ m.)...Oct. 17
A5105 The Finishing Touch—Skeets Gallagher com.
(21 min.)Oct. 19
A5807 The Jaws of Death—Jungle No. 7 (19m)...Oct. 24

Vitaphone—One Reel

5512 Sport Slants No. 12 (9 min.).....July 23
5613 I Love a Parade—Merrie Melod. (7 min.)...Aug. 6
5412 Bosko's Store—Looney Tunes (7 min.)....Aug. 13
5513 Sport Slants No. 13 (9 min.)Aug. 20
5413 Bosko the Lumberjack—L. Tunes (7 min.)..Sept. 3
(End of 1931-32 Season)

Beginning of 1932-33 Season

6901 Rambling Around Radio Row No. 1 Pepper Pot
(10 m.)Sept. 3
6601 Dancing Around the World—Newman World
Adventures (9 min.)Sept. 3
6801 You're Too Careless—Merrie Mel. (7 min.)..Sept. 10
6701 Ride Him Bosko—Looney TunesSept. 17
7001 Music To My Ears—Mel. Master (10 m.)...Sept. 17
6501 Sport Thrills No. 1Sept. 24
6902 The Nicklette—Pepper Pot (10 m.)Sept. 24
6602 Transportations of the World—Newman
World Adventures (10 min.)Oct. 1
7002 Jimmy Caruso with Ohman and Arden—
Melody MastersOct. 8
6502 Sport Thrills No. 2Oct. 8
6903 Capt. Frank M. Hawks in "Contact"—P.Pot. Oct. 8
6802 I Wish I Had Wings—Merrie Mel. (7 m.)...Oct. 15
6702 Not Yet Titled—Looney TunesOct. 22
6904 If I'm Elected—Pepper Pot (9 m.)Oct. 22
6603 An Oriental Cocktail—Newman World
Adventures (10 min.)Oct. 29
6503 Sport Thrills No. 3Nov. 5
6905 King Salmon—Pepper Pot (8 min.)Nov. 5
6803 A Great Big Bunch of You—Merrie Mel...Nov. 12
6906 Rambling Around Radio Row No. 2—P. Pot. Nov. 19

Vitaphone—Two Reels

6406 In the Family—Big Star comedy.....June 18
6210 Campus Mystery—S. S. VanDine.....June 18
6304 Artistic Temperament (Stage Struck)—
Broadway BrevitiesJuly 2
6211 Crane Poison Case—S. S. VanDineJuly 16
6212 Transatlantic Mystery—S. S. VanDine....Aug. 13
(End of 1931-32 Season)

Beginning of 1932-33 Season

7101 C'Est Paris—Bway Brev. (17 min.)Sept. 3
7201 Sherlock's Home—Jack Haley com. (20 m.) Sept. 10
7102 Passing the Buck—Bway. Brev. (18 m.)...Sept. 24
7202 The Clown Prince—Joe Penner comedyOct. 1
7103 Tee For Two—Bway. Brevities (16 min.)...Oct. 8
7203 Not Yet Titled—Richy Craig comedy.....Oct. 15
7104 Tip-Tap-Toe—Broadway BrevitiesOct. 22
7105 Modern Cinderella—Bway. Brev.Nov. 5
7204 Not Yet Titled—Fatty Arbuckle com.Nov. 12
7106 The Red Shadow—Broadway Brevities....Nov. 19

NEWSWEEKLY NEW YORK RE- LEASE DATES

Universal News (Sound and Silent)

80 SaturdayOct. 1
81 Wednesday ...Oct. 5
82 SaturdayOct. 8
83 Wednesday ...Oct. 12
84 SaturdayOct. 15
85 Wednesday ...Oct. 19
86 SaturdayOct. 22
87 Wednesday ...Oct. 26
88 SaturdayOct. 29
89 Wednesday ...Nov. 2
90 SaturdayNov. 5
91 Wednesday ...Nov. 9
92 SaturdayNov. 12

Pathe News (Sound)

19 SaturdayOct. 1
20 Wednesday ...Oct. 5
21 SaturdayOct. 8
22 Wednesday ...Oct. 12
23 SaturdayOct. 15
24 Wednesday ...Oct. 19
25 SaturdayOct. 22
26 Wednesday ...Oct. 26
27 SaturdayOct. 29
28 Wednesday ...Nov. 2
29 SaturdayNov. 5
30 Wednesday ...Nov. 9
31 SaturdayNov. 12

Fox Movietone (Sound)

4 SaturdayOct. 1
5 Wednesday ...Oct. 5
6 SaturdayOct. 8
7 Wednesday ...Oct. 12
8 SaturdayOct. 15
9 Wednesday ...Oct. 19
10 SaturdayOct. 22
11 Wednesday ...Oct. 26
12 SaturdayOct. 29
13 Wednesday ...Nov. 2
14 SaturdayNov. 5
15 Wednesday ...Nov. 9
16 SaturdayNov. 12

Paramount News (Sound)

19 SaturdayOct. 1
20 Wednesday ...Oct. 5
21 SaturdayOct. 8
22 Wednesday ...Oct. 12
23 SaturdayOct. 15
24 Wednesday ...Oct. 19
25 SaturdayOct. 22
26 Wednesday ...Oct. 26
27 SaturdayOct. 29
28 Wednesday ...Nov. 2
29 SaturdayNov. 5
30 Wednesday ...Nov. 9
31 SaturdayNov. 12

Metrotone News (Sound)

201 Wednesday ..Sept. 28
202 Saturday ...Oct. 1
203 Wednesday ..Oct. 5
204 Saturday ...Oct. 8
205 Wednesday ..Oct. 12
206 Saturday ...Oct. 15
207 Wednesday ..Oct. 19
208 Saturday ...Oct. 22
209 Wednesday ..Oct. 26
210 Saturday ...Oct. 29
211 Wednesday ..Nov. 2
212 Saturday ...Nov. 5
213 Wednesday ..Nov. 9
214 Saturday ...Nov. 12

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No. 41

Your Attitude in the Coming Elections

Whether you, the independent exhibitor, like it or not, whether it meets with your approval or with your disapproval, the motion picture industry is in politics;—partisan, if you please. It has, in fact, been in politics for the last ten years, ever since the producers invited Will H. Hays, a national leader of the Republican Party and a cabinet minister, to head their organization.

Every one connected with the motion picture industry knows that the producers, in engaging Mr. Hays to become the president of their organization, had in mind to obtain political favors in Washington through him, for Mr. Hays knew nothing about the moving picture business at that time and there was no job in it that was worth the money they agreed to pay him.

What were the political favors the producers sought to obtain from Washington and whether they obtained them or not need not be discussed here, for such is not the object of this editorial; what I desire to emphasize is the fact that Mr. Hays has been using his position in the industry for the benefit of the Republican Party. I need mention but one instance to prove my assertion—the 1928 presidential campaign: During the presidential elections that year, Mr. Hays sheltered in his office three campaign managers of the Republican candidate. And by a strange coincidence, immediately after these managers were installed in the offices of Mr. Hays, the screens of the producer-controlled theatres put the soft pedal on newsweekly scenes of the Democratic candidate; they showed by far more scenes of Mr. Hoover than of Mr. Smith. I myself checked the first-run theatres in this city and found that the Paramount Theatre, owned by Paramount-Publix, showed five scenes of Mr. Hoover to one of Mr. Smith, and the Capitol Theatre, owned by Metro-Goldwyn-Mayer, showed no scenes of Mr. Smith whatever.

Nor is Mr. Hays keeping neutral this year. An article printed in the June 20th issue of the *New York Evening Post* stated that Mr. Hays is backing Mr. Hoover this year. "Will H. Hays," said Mr. Clinton W. Gilbert, the writer, "has staged a comeback in Republican politics and will be the power behind the throne in this year's campaign.***" Another article printed in the September 20th issue of the *New York Times* charges the same thing; it concerns about Indiana politics and reads partly as follows: "In a final effort to turn back the tide which is sweeping Indiana into the Democratic column this year, the Republicans are hastily rebuilding their state organization. To supervise the desperate task they have employed, with the reluctant consent of Senator James E. Watson, the man who erected the strongest party machine they ever had—Will H. Hays, now public relations counsel of the motion picture industry. He is coming back home for a few days next week at the request of the President, and he will need all his 1918 magic to accomplish what is required of him.***"

It is true that Mr. Hays, like any other American citizen, is entitled to express his political views and to promote the election of the candidate of his party. But in so doing he is dragging the industry into politics, for he is so closely identified with the motion picture industry that whatever he does reflects upon the industry itself. To the average person in the street Mr. Hays and the moving picture industry are the same thing; therefore, when the newspapers tell the public that he is backing the Republican candidate, people think that the moving picture industry is backing him. This is the reason why I say that the moving picture industry is in partisan politics.

Under the Hays regime, the independent theatre owners have almost disappeared. Many of them were compelled to close down their theatres. Many others were forced to sell them to the producers; and those who did not get payment in cash but accepted unguaranteed stock, received

very little because of the depreciation of such stock. Those who have remained have either been reduced to abject poverty or are sweating blood in an effort to make their theatres yield a small profit. So many are the obstacles the circuits put in their way when buying film. Just think of the exclusive runs, the acquisition of all runs, the purchase of all product, unreasonable protection, and the like.

From time to time measures were proposed for the correction of these evils. The Brookhart Bill was one of them. But the Hays regime was always able to block them.

Since the independent theatre owners can hope for no relief as long as the Republican Party is in power and Mr. Hays retains his influence at Washington, then it is to your best interests to help elect the candidate from whom you may look for relief—Franklin D. Roosevelt. Mr. Roosevelt has said enough in his political speeches to assure us that the small man will receive as much protection as will the big man.

Aside from his political utterances that inspired us with hope, there is another factor that should make every independent exhibitor look forward to Mr. Roosevelt for sure relief: among those who are close to the Governor, working for his election, are some of the finest exhibitors in the land, believers in the independent exhibitor cause. Frank Walker, the treasurer of the Democratic party, is one of them. Charles L. O'Reilly, president of Theatre Owners Chamber of Commerce and Chairman of the Motion Picture Division of the National Democratic Committee, is another. J. J. McCarthy, Eddie Dowling, Wayne Pierson—and there are others. Rest assured that these men are in a position to enlighten Mr. Roosevelt on all problems affecting the motion picture industry, and that, when he is elected President, we may look forward to legislation that will curb abuses and make it possible for every one to make a living in this industry unmolested, to the benefit of the entire industry.

The independent theatre owners are indebted to the Democratic Party regardless of their political affiliations. During the Wilson administration the Patents Company was put out of business. No legislation adverse to the industry was adopted during that regime. During the enactment of the recent tax bill, the Republican administration proposed taxing all tickets of higher than ten cent denomination, but by the efforts of vice-presidential candidate Mr. Garner, at the head of a Democratic House, the exemption was made forty cents. The exhibitors of New York State have an additional reason to be thankful to Governor Roosevelt, now standard bearer of the Democratic Party; he killed the proposed bill taxing theatre receipts ten per cent. You may take state after state and you will find that the Democrats always stood by the independent exhibitors.

Since the moving picture industry is in politics, you, the independent exhibitors, should vote for Mr. Roosevelt for President and work whole-heartedly for his election, without forgetting such Republican Senators as voted for raising the tax exemption to forty cents, for it is only to a Democratic President that you may look for relief.

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Look over your files now and order your missing copies. These will be supplied to you free of charge.

"Illegal"*(First Nat'l., Aug. 6; running time, 70 min.)*

This picture was made in First National's English studio, with an all English cast. It is long drawn out, and is not interesting enough to hold one's attention to any considerable degree. The story itself is unpleasant for it shows the heroine running a drinking and gambling establishment and breaking the law to enable her to give her two daughters the proper education. They did not know what business she was in. Some sympathy is felt for her when she is arrested and forced to go to prison, only to come back to find that her two daughters had found out what she had been doing and were running the club themselves; however, they did not permit gambling. One of the daughters shows herself to be absolutely without character, first by showing total unconcern over the fact that her mother was in jail, and then by leading a wild life during her mother's absence. One situation is very unpleasant; it shows this girl's stepfather attempting to seduce her, forcing her to kill him, an act which eventually brings about her death.

The plot has been adapted from a story by Irving Asher, and directed by William McGann. In the cast are Isobel Elsom, Ivor Barnard, Margot Grahame, D. A. Clarke-Smith, Moira Lynd, and others.

Not suitable for children or for Sunday showing.

"Cabin in the Cotton" with Richard Barthelmess*(First National, Oct. 15; running time, 78 min.)*

Mediocre! The trouble with it is the fact that the hero is an undecided character; he cannot make up his mind whether he should side with his own folk, poor white trash, tenants in cotton plantations, or with his employer, to whom he feels he owes everything for having given him a chance to become a somebody. He knows that the planters rob the poor tenants, for he helps one rob them by manipulating the accounts; he knows also that the poor tenants steal cotton from the planters, as a sort of reprisals for being robbed, but he will not give them away, for after all blood is thicker than water. It is only in the end that he turns against his employer—after he had found out that the money he had spent for his education had been stolen from his dead father. The background is sordid, and the squalor is as real as could be made. The manhunt, which shows the planters, with bloodhounds, hunting a murderer, who had murdered because of the feud, may be considered thrilling by some persons, but not by this critic. The only part that moves one is in the closing scenes, in which the hero makes a speech to the planters at a meeting called by the district attorney, and where he persuades the planters to give the tenants a better contract. But there are a few situations that are too sexy even for New Yorkers; they giggled when those scenes were shown. Careful small town exhibitors may not be able to show the picture because of these scenes.

The plot has been taken from the novel by Henry Harrison Kroll; the direction is by Michael Curtiz. In the supporting cast are Dorothy Jordan, Bette Davis, Henry B. Walthall, Tully Marshall, Edmund Bresse, Russell Simpson, and others.

Not for adolescents. Children below twelve will be bored. Not for Sunday showing.

"Thirteen Women" with Irene Dunne and Ricardo Cortez*(RKO, Sept. 16; running time, 60 min.)*

Suicide, murder, and hatred go to make up the story of this picture, and it turns out to be depressing entertainment. The unhappy incidents are brought about by false prophecies which act as a mental suggestion to the victims. The audience is held in suspense for fear lest the victims follow these suggestions. The most suspenseful scenes are the ones in which the heroine's child is threatened with death. The morbid idea of wanting to kill an innocent young child is so horrible that it will sicken most people. The whole atmosphere of the picture is one of hopelessness and morbidity, made especially so by the fact that the central character is a depraved, conscienceless woman, seeking vengeance. The picture leaves one with a bad taste:—

The villainess becomes connected with an astrologer. She uses this connection as a means of revenging herself on twelve former schoolmates who would not admit her to their sorority. She writes letters and sends horoscopes to these women predicting disaster for them. She then causes the death of the astrologer. The only one of the group who

will not permit herself to become frightened at the letters is the heroine, whose one joy in life is her child. By means of the letters several of the victims follow the suggestions. One of them kills her husband; another takes her own life; one other is killed by falling from a trapeze. The heroine receives another letter predicting the death of her child. The police are called in the case. The inspector eventually is able to trace the documents to the villainess. When she is cornered on the train she jumps off the observation car and is killed.

The plot was taken from Tiffany Thayer's novel. The direction is by George Archainbaud. Myrna Loy, Kay Johnson, Jill Esmond and others are in the cast.

Hardy a picture for children or for Sundays.

"This Sporting Age" with Jack Holt*(Columbia, Sept. 15; running time, 67 min.)*

A fairly entertaining picture; it has human interest and some comedy. But it also deals with sex—the villain seduces the heroine. The scenes showing the polo matches are exciting, especially the one in which the hero rides recklessly and causes the death of the man who had seduced his daughter. Sympathy is felt for the heroine because of her remorse and unhappiness:—

The hero, a Captain in the army, stationed at a western army post, is champion polo player. The heroine, his daughter, is very much attached to him and wards off all enterprising females who try to attract the hero's attention. A young millionaire polo player from the east who had played with his team against the hero's team asks the hero to pay him a visit and play with his team. The hero refuses to go. The young man meets with an automobile accident while racing with the heroine and is hurt. He stays with the hero until he has recuperated. He and the heroine fall in love. This determines her father, he will go east for her sake. He finds the wealthy life pleasing and thinks of accepting a position and staying there. At a ball given in honor of the team she meets the villain. Peeved when her sweetheart leaves without telling her where he had gone, she permits the villain to take her home. They drink a little too much and he seduces her. Filled with remorse the heroine tries to poison herself. Her father finds out the truth. In a match against the villain's team he rides recklessly and gets in the villain's way. There is a spill and the villain is killed. The hero takes his daughter back home. They are soon joined there by her fiancé.

The plot was adapted from a story by J. K. McGuiness. It was directed by Andrew W. Bennison and A. F. Erickson. In the cast are Evalyn Knapp, Hardie Albright, Walter Byron, J. Farrell MacDonald, and others.

Not suitable for children or for Sunday showing.

"Cornered" with Tim McCoy*(Columbia, August 5; running time, 60 min.)*

This is an opinion of the picture formed after reading the synopsis in the press-book; I feel that a press-sheet review is better than nothing.

The story seems interesting and offers the hero an opportunity to awaken considerable sympathy. The hero's life is shown saved by a man and the two become pals. While the hero is a sheriff the pal is accused of murder he had not committed. He escapes from jail and the hero is discharged in disgrace. But the hero, feeling that his pal is innocent, sets out to clear him. The pal joins a gang of outlaws and he and the hero, according to an understanding between them, act as if they were enemies. The hero is thus able to get the information that proved the leader of the outlaw gang as the murderer.

The story is by William Colt McDonald; the direction, by B. Reeves Eason. Mr Eason has always done good directorial work. Shirley Grey, Noah Beery, Niles Welch, Raymond Hatton and others are in the cast.

There seems to be nothing in it that would make it unsuitable for children or for Sunday showing.

"Downstairs" with John Gilbert*(MGM, August 6; running time, 79 min.)*

This one is a press-sheet review, too; but there will be a picture review, perhaps next week, for the picture is scheduled at the Capitol this week.

One of the headlines in the press-sheet reads as follows: "Blackmailer, Wife-Stealer and Thief—John Gilbert Enacts Them All in 'Downstairs.'" From this description, and from the fact that it has been kept out of Broadway for two months, one is lead to believe that the picture is poor.

"Ride Him Cowboy" with John Wayne
(Warner Bros., Aug. 27; running time, 54 min.)

A regulation good western, produced ambitiously. There is fast action all the way. And there is considerable human interest, caused chiefly by the hero's efforts to save the life of a fine horse, and by his standing by the heroine.

At the introduction the villain, working for the heroine's father, knocks the foreman of the ranch senseless and Duke, an intelligent horse, attacks the villain and his men. When the heroine's father is attracted by the noise, the villain tells him that it was the horse who had hurt the foreman. He makes him believe that the horse, being dangerous to human life, must be condemned to death. The local judge is about to pass sentence when the hero, riding into town, is attracted by the unusual court proceedings. He asks the judge to give him a chance to show them that the horse is not dangerous. He is given the chance he asked for and he rides Duke, eventually subduing him. The heroine's father engages the hero on the spot. In his job, the hero undertakes to uncover the rustlers who had stolen much of his cattle. He succeeds in uncovering that the villain was at the head of a band of cattle rustlers, and that Duke knew it all along, which was the reason why he had attacked him. The hero wins the heroine.

Fred Allen directed it. In the supporting cast are Henry B. Walthall, Ruth Hall, Otis Harlan and others.

Good for children and for Sunday showing.

"Kongo" with Walter Huston

(MGM, September 24; running time, 88 min.)

This review has been written by reading the press-sheet; because of my inability to see MGM pictures early, and because MGM releases its pictures, particularly the poor ones, late, I am compelled to resort to this kind of review so as to give you some idea what the picture is.

"Kongo" seems to be a horrible picture; it has been founded on the stage play by Chester De Vonde and Kilbourne Gordon, which was put into pictures by MGM once before, as "West of Zanzibar," with Lon Chaney. In the play the hero, in order to revenge himself on the man who had stolen his wife, lures, what supposes to be, his (the enemy's, but really his own) daughter, and causes her to contract syphilis, and later plans to have the natives offer her as a sacrifice to voodooism. In the synopsis of this picture the facts are not given clearly enough to enable me to determine whether this is carried out or not, but part of the synopsis reads as follows:

"But when Flint [the hero] tells Gregg [the enemy] what he is about to do, [he told the natives they could have Ann] he learns the horrifying truth. Ann is his own daughter. He tries to save Gregg on learning that, but one of Flint's natives shoots Gregg, and Flint's pet ape finishes the demolition." Ann is saved, of course, but "Flint himself becomes the sacrifice to the blacks. Only a pile of ashes remains."

Only warped minds could have made such a picture.

"Chandu" with Edmund Lowe and Bela Lugosi

(Fox, Sept. 18; running time, 72 min.)

The popularity of the radio broadcast of the "Chandu" hour will, no doubt, be responsible for bringing many people to the theatre to see this picture. But as for its entertainment values little more can be said than the fact that it most likely will amuse children; certainly it is not adult screen fare. Children may be held breathless at the machinations of the villain and his diabolical methods of torturing people; adults will find it just so much hokum, as for instance the hero's rising from a coffin in which he had been buried alive at the bottom of the sea; or when he separates himself into two parts; or the tinkling of a bell to warn him of danger. The settings are excellent but that is not enough to create the feeling of mysticism that was meant to surround the story.

The hero is a graduate of the Yogi monastery. This makes him capable of hypnotizing people who will follow his bidding, walking through fire unharmed, and performing other feats of magic. He is told by his master that whenever he hears the tinkling of a bell he will know that he is in danger. He is told to go to the assistance of his sister, whose husband was in the clutches of the villain. His brother-in-law knew the secret of the death ray and the villain wanted to know that secret so that he might rule the entire world by threatening people with extinction. His sister and her children are also in danger, as is the heroine, a Hindu princess.

The hero, with the aid of his magic and hypnotic powers, is able to overcome the villain and rescue his family. He and the heroine are united; the villain meets with his death.

The plot was adapted from the radio broadcast by Harry A. Earnshaw, Vera M. Oldham and R. R. Morgan. It was directed by Marcel Varnel and William C. Menzies. In the cast are Irene Ware, Herbert Mundin, Henry B. Walthall, Weldon Heyburn, and others.

Suitable for children and for Sunday showing.

"The Most Dangerous Game" with Joel McCrea, Fay Wray and Leslie Banks

(RKO, Sept. 9; running time, 63 min.)

Morbid people with sadistic instincts may get much enjoyment out of this picture; for ordinary picture-goers it may prove a bit too harrowing. There is no denying that it presents thrills and excitement, especially in the scenes showing the villain chasing the hero and the heroine, to "hunt" them as he calls it. Although the story is novel, the idea of hunting man, instead of beasts, fills one with a feeling of revulsion. One horrible scene is in the villain's trophy room where heads of victims are dangling from the wall, or floating in water. There is no comedy to relieve the tension:—

The hero is washed ashore after the yacht, on which he had been a guest, is wrecked. He finds himself on a lonely island and after walking comes to a house. He is ushered in by a mad looking servant but is greeted cordially by the master of the house, the villain. There he finds the heroine and her brother who had also been shipwrecked and were guests of the villain. The heroine tells the hero she is afraid, that there is something strange about the villain. They soon find out what it is: the villain caused ships to be wrecked by placing wrong signals in the water. Those who did not drown would naturally come to his home. After entertaining them for a while he would order them to leave and try to escape from him. He then would hunt them and kill them. He does this to the heroine's brother and then sets the hero and the heroine on their way. The hero outwits him and after a terrible ordeal kills the villain and makes his escape with the heroine in a motor boat which belonged to the villain.

The plot was adapted from a story by Richard Connell. It was directed by Merian C. Cooper. In the cast are Robert Armstrong, Steve Clemento and Noble Johnson.

Not suitable for children or for Sunday showing.

"Divorce in the Family" with Jackie Cooper, Conrad Nagel, Lewis Stone and Lois Wilson

(MGM, August 27; running time, 82 min.)

This, too, is a press-sheet review; a picture review will be given when the picture is released in this territory.

The story does not seem to be so bad: Louis Stone is married to Lois Wilson and have two children, Jackie Cooper and Maurice Murphy. Because Stone, being an archaeologist, travels too much, lonesome Lois divorces him and marries Nagel. When Jackie returns with his father he cannot understand it all; he wants to be with his father. Stone plans to kidnap the boys. Jackie runs away and goes to his father. Al is hurt in seeking Jackie and Nagel, and when Stone finds Nagel giving his own blood to save the boy's life, he changes his mind and leaves them alone. The boys understand that it is for their own good.

The story does not seem to be bad; there is much human interest in it. The chief objection may be the divorce; certain religions are opposed to it, and may hurt it considerably at the box office. (It is a substitution, in that it is offered in the place of either "The Christian" or "Wife to Hugo.")

ADVANCE INFORMATION ON PICTURES

"Pack Up Your Troubles," (68 min.), RKO; an excellent drama. "Washington Merry-Go-Round," (79 min.), Columbia: An excellent political drama, and timely. "The All American," (73 min.), Universal: An excellent football melodrama. "The Hat Check Girl," (65 min.), Fox: fair, with many dirty wisecracks. "The Big Stampede," (53 min.), First National: Good western. "The White Eagle," (66 min.), with Buck Jones, Columbia: Very good Indian-western. "Klondike," (70 min.), Monogram: Moderately entertaining: "The Phantom Express," Monogram: Good railroad melodrama. "Honor of the Mounted," (56 min.), Monogram: regulation western.

Reviews of these pictures will be given next week.

THE "EXCLUSIVE RUN" PANIC

Many exhibitors are in a state of panic as a result of the "Exclusive Run" policy of some distributors. One of them, leader of an organization, has gone so far as to accuse me of insincerity and of lack of sympathy for the small exhibitor because I did not become hysterical over this problem. "When the 'Exclusive Run' plan came up," he wrote me, "you dismissed it with a mere gesture and you showed very little interest in the activities of our Association in our attempt to fight this evil that is threatening the entire industry."

I have not grown hysterical because nothing that I can say either editorially or orally can induce those distributors who are bent upon adopting such a sales policy to change their minds, and because the plan, being fundamentally unsound, will fail.

Let us examine this plan again to see why it is unsound: Pictures became popular because of the low admission prices that were charged for them in comparison with the spoken drama; and stars became popular because of the frequency with which they appeared in all theatres in addition to the low prices that were charged for their pictures. Today the Chaplin and the Lloyd pictures do not draw the crowds they used to draw because of the infrequency with which these two stars appear on the screen, in addition, of course, to the lower quality of their pictures. When a producer decides to sell the pictures of a star he controls to a limited number of theatres, and to force these theatres to charge a minimum of fifty cents for an admission, it does not take much wisdom for a person to realize that the number of such star's followers will diminish in time. People will resent being required to travel an unnecessarily long distance to go to see such a star's pictures and to pay a higher admission price for them. They would have resented it during prosperous times let alone during these times when every dime counts.

If this industry were governed by soundly thinking men, and not by men who, in the majority of the case, have grown fat by easy money, they would have taken the first person who would propose such a plan and kicked him out of the industry. Unfortunately we are not. And no one expects "crackaloes" to think logically. They have ruined the industry by their crazy notions of zoning and protection. It takes anywhere from six to twelve months for a producer to get his money back from a picture, whereas in the old days, where age of a picture was practically the only protection offered an exhibitor, the producer collected eighty per cent of his receipts in three months. Everybody could run a film then, and everybody was happy. Today everybody feels miserable, the producer more than any one else.

The basic trouble for the ills of the industry is human greed. It is greed that has brought about the producer's destruction. The producer, when he saw that the exhibitors were making substantial profits out of their theatres, felt that it was his pictures that enabled him to make those profits. He started grieving, accusing the exhibitors that they did not pay him enough for his pictures. The exhibitors paid him more but still he was discontented. And he planned to take the theatres away from them. He felt that, with enough theatres in his circuit to enable him to take the cost of his pictures from the rentals, he would be in a position to tell the remaining exhibitors to go hang themselves, unless they paid him what he felt his pictures were worth. He did not realize that the success of those theatres was owed as much to the proprietors' individuality, business acumen, and hard work, as to his films.

He bought the number of theatres he set his mind to buy. But the scheme did not work; he soon found out that theatres could not be conducted in Florida, or in Texas, or even in Greater New York itself, from an office on Broadway. And no man can run seven hundred theatres as efficiently as can seven hundred owners. The outcome was that the theatres he acquired began to lose money immediately after he acquired them. And they have been losing money ever since. He could not get rid of them, because they were the only assets he could show to the bankers for the money he borrowed from them. And so the banks have been compelled to put in good money after bad to avoid a crash, with the hope that conditions will soon change, putting the theatres back in the black.

But business conditions have not improved, and so the theatres are keeping on losing money, millions of dollars. In the meantime the cost of production, because of "insane" management and graft, has kept on growing until now what the big producers take in is not enough to cover the cost of production and distribution. And so some of the distributors, in order to make the receipts cover the cost,

are trying to invent plans that are unworkable, for they are economically unsound.

Of course no one expects people to think coolly and soundly when the ship is sinking, as is the case with four of them. But they should do some cool thinking, just the same, for the "Exclusive Run" selling plan, besides being unsound, reeks with illegality.

As I said elsewhere in this editorial, this paper cannot induce desperate people to abandon desperate plans. The only advice that it can give to the exhibitors is, therefore, to sue any producers who will conspire with one another and with exhibitors, whether affiliated or not, to shut him out of product. It is in the courts where he will find justice, for the producers cannot influence the Federal courts. Notice that they have been found guilty in almost every case where they were sued for conspiracy in restraint of trade.

THE SERIES OF FOUR ARTICLES THAT DEALT WITH THIS SEASON'S PRODUCTS

It is seldom that I talk about my work, for I believe that to let the work itself speak is more effective. But I cannot let the opportunity go by this time without saying something about the series of four articles that gave an analysis of the current season's products, which was concluded in last week's issue.

I don't know whether you realize how much labor it required to present the information contained in those articles to you, or how accurate are the statements made about the pictures. Every book, play, or magazine story had been read, either by me or by readers engaged by the Forecaster. The function of these readers is to submit to me a synopsis of anywhere from four to eight thousand words. Such a synopsis gives me correct information as to the suitability of the story material for a picture. I may say, in fact, that such synopses, prepared as they are by readers of exceptional ability, makes it possible for me to get a better idea of the material's suitability than if I read the entire book.

Just to give you an idea how accurate is the information conveyed in those articles, allow me to say that, of the sixteen books, plays or magazine stories that were forecast and have so far been produced and reviewed, fourteen have turned out accurate; they are the following: "Guilty as Hell" ("Riddle Me This"), Paramount; "The Hat Check Girl," Fox; "Once in a Lifetime," Universal; "Life Begins," "The Cabin in the Cotton," "The Crash" ("Children of Pleasure"), "Blessed Event," and "A Successful Calamity," Warner-First National; "Age of Consent," "Thirteen Women," and "The Most Dangerous Game," RKO; "Strange Interlude," MGM; "Night Club Lady" ("The Murder of the Night Club Lady"), Columbia; and "Rain," United Artists. The prediction proved wrong in the case of "70,000 Witnesses," Paramount, and "A Bill of Divorcement," RKO. In each of these two cases the forecast was unfavorable, but the pictures have turned out good entertainments.

The short verdict alone, as given in the case of each picture treated in those articles is not, of course, as convincing as is the full explanation, as given in the *Forecaster*; when you talk prices to the salesman it is much more effective to have the full review before you than it is to have a mere verdict; you are then in a position to confound him. This is an advantage which only the *Forecaster* subscribers possess.

The series of articles giving the box office performances of last season's pictures is another money-saving piece of information that has been given in HARRISON'S REPORTS.

PURCHASING ALL "RUNS"

In Seattle and, as I understand, in some other parts of the country, the Skouras brothers, managers of the Fox-West Coast circuit, are purchasing all runs in the towns where a Fox-West Coast theatre is in operation, thus shutting their competitors out of product.

The Skouras brothers had better consult a good lawyer about the matter; a lawyer I consulted told me that purchasing all runs under such circumstances is, in his opinion, a violation of the Sherman Anti-Trust law.

It is not blameworthy for a person, not a lawyer, not to understand the law, even though the law does not hold him blameless because of it; but it is blameworthy when it is within his means to consult a good lawyer and he fails to do it. Besides, it may have serious consequences if the law violation can be established.

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THE MILLION DOLLAR FAILURE

When a person decides to put up a building that is to cost one million dollars, he does much planning and thinking. To begin with, he goes to a first class architect to draw the plans; then he sends for experts to look over those plans to see that there is in them nothing wrong that might cause the building to collapse later on; then he gets the cost of the building; then he figures out whether the investment will bring any returns. It is only after a careful investigation of everything and after the advice of experts as to the safety of the investment that one goes ahead with the building.

In the motion picture business, one million dollars is spent on a picture on the assumption and hope that it will turn out good, making money not only for the producer but also for the exhibitor.

There have been so many costly mistakes that you would think that the producers would evolve some system whereby the chances of making failures were reduced to the minimum. But such is not the case if we are to judge by the fact that the ratio of failures to successes is just as big as ever.

One case in point is "Skyscraper Souls," the MGM picture, which was released recently. I have no information as to how much it cost the producers, but I would say that it has not cost even one cent less than one million dollars.

The MGM executives would have got great value out of the money spent in the production of this picture had they taken half of the money and scattered it on Broadway in dollars bills; they would at least have got publicity. With the other half million, they could have made two smaller pictures with less dirt and more human interest.

MGM production heads are reputed as being the wisest in the business. If we are to determine this by the number of costly failures they made during the 1931-32 season, we shall inevitably come to the conclusion that MGM is still making pictures by the hit-and-miss system. If they were so wise, why couldn't they foresee that the material of "Skyscraper Souls" could not make a great picture?

"Skyscraper Souls" is not only poor entertainment; it is vile entertainment, and demoralizing for young people. Small town exhibitors will not be able to show it. The hero, impersonated by Warren Williams, double-crosses everybody, even his closest friends. The Skyscraper building is his only love and he leaves nothing undone to retain control of it. The fact that he brings misery upon the investors, and even death, does not make him spend a sleepless night. On top of this, he is a licentious person; and he takes them young. For instance, he saw the heroine, a young girl, and immediately made up his mind to possess her. The scenes where he makes her drink champagne will undoubtedly prove objectionable to millions of parents, for they make drinking attractive.

There is a situation in this picture that will make many a parent stop his children from going to pictures. It is that which shows Norman Foster, fiance of Maureen O'Sullivan, getting so out of control that he tries to seduce her. The talk exchanged between the two is bolder than anything that has yet been heard in pictures.

The running of this picture is a serious problem for small town exhibitors. They cannot show it, and they cannot get a release from it. In other words, they will have to pay for it even if they may show it.

The stage is dead, because of the dirt the producers put into it; and the talking picture will meet the same fate, unless the producers change views about what the people want. Permanent success is brought about by an appeal not to the flesh but to the mind.

ANOTHER NAIL IN THE COFFIN OF THE OLD STANDARD CONTRACT

Hon. Walter M. Pickett, of the Court of Common Pleas for New Haven County, in the State of Connecticut, in a

lengthy memorandum rendered by him in the case of Universal Film Exchange vs. Middlesex Theatres, Inc., ruled that the old Standard Exhibition Contract is illegal, in that it was the "instrument of conspiracy."

The suit was started by Universal to force the exhibitor to play some of the contracted pictures he refused to play. Edward G. Levy, Secretary of Motion Picture Theatre Owners of Connecticut, was the attorney for the defense.

The plaintiff introduced as witnesses branch managers, members of the Film Board of Trade, and even a general counsel of the Hays organization itself, in addition to the general counsel of the company. But their testimony was offset by the able defense, which introduced letters and other documents, as well as a competent witness, Mr. Allen C. Morrison, of Hartford, whose million dollar conspiracy case against United Artists and the Film Board of Trade comes up in the Connecticut District Court for trial within the next thirty days.

Since the Trial Court branded the contract illegal on the strength of the facts presented to it, a doubt has been expressed whether Universal will appeal from Judge Pickett's decision.

Judge Pickett's decision branding the old standard contract illegal, coming on the heels of a similar decision by the Supreme Court of North Dakota, in the case of United Artists vs. John Pillar, should induce the producers to give up annoying the exhibitors with suits trying to make them pay for pictures which they bought on the old contract form, but many of which they refuse to play or pay for. In the North Dakota case, the Court stated partly the following:

"Appellant concedes that, that part of the contract providing for arbitration is invalid, but claims that the objectionable part of the contract is separable from the other provisions and that while the provision relating to arbitration is unenforceable, when it is separated from the other provisions there is still a good workable contract upon which he can recover. ***

"This view of the Federal decision holding arbitration of the contract invalid is followed in the courts which sustain appellant's contention. The decision does not specifically provide 'that nothing therein shall affect the rest of the contract,' but does say that 'nothing that has been said should be taken in derogation of the right of trade or commercial groups, or of traders generally, to voluntarily impose upon themselves standard forms of agreement which do not unduly restrict competition and thus restrain trade, or to agree that all controversies arising between them shall be settled by arbitration. Such agreements dealing only with the rights of those who execute and intend to be bound by them are normal and usual, and are proper instruments in the lawful conduct of trade. It is only when such agreements are sought to be imposed upon others, regardless of their wishes, by coercive combinations having power to say 'take what is offered or get nothing,' that they become illegal.

"Upon settlement of the decree the parties may suggest provisions, if such be feasible, under which uniform contracts containing arbitration clauses may be voluntarily adopted by the members of this industry without coercion or other unlawful restraint."

"This language means, that it was not the intent of the Court to say that the parties could in no case arbitrate but that they might arbitrate so long as it was voluntary and without coercion. In other words, the distributors might get together and adopt a new contract with an arbitration provision which did not offend against the law. The enforcement of the contract against the exhibitor was not involved. He was not a party to the action and his rights under it could not be determined. The action was brought by the United States Government against the distributors only, to enjoin them from operating under a contract in restraint of trade and the court did not undertake to say and did not

(Continued on last page)

"Pack Up Your Troubles" with Laurel and Hardy

(MGM, Sept. 17; running time, 68 min.)

A good comedy. Parts of it are screamingly funny, and although the gags are not new they are still comical because of the way Laurel and Hardy put them over. In addition, it has human interest, which is brought about by their befriending a little girl, the daughter of one of their buddies. This child is an excellent actress, and evokes much sympathy. One of the funniest situations is where Laurel holds her on his lap so that he might put her to sleep. Instead of putting her to sleep she tells him a bedtime story and he falls asleep. The fun is brought about by the stars' stupidity, which makes them blunder into trouble. For instance, in the situation where they deliver cans of garbage to their commander, as a result of a jest on the part of the chef, who tells them to bring it to the general, when they ask him what to do with it.

The first part of the picture shows Laurel and Hardy in the trenches during the war. They become friendly with one of the soldiers. He is killed. After armistice they return to America, and by force obtain possession of their buddy's small daughter who had been living with people who mistreated her. All the action centers around their efforts to find the child's grandparents.

The picture was directed by George Marshall and Raymond McCarey. Others in the cast are Donald Dillaway, Jackie Lyn, Mary Carr, James Finlayson, Tom Kennedy and Muriel Evans.

Suitable for children and for Sunday showing.

"The All American" with Richard Arlen

(Universal, Oct. 13; running time, 73½ min.)

An excellent football picture, more suitable for male audiences. The scenes showing the football games provide many thrills for the participants are famous players such as Marchmont Schwartz, of Notre Dame, Frank Carideo, of Notre Dame, Albie Booth, of Yale, and other names which are familiar to followers of football. The story has human interest and although at times the hero does unworthy things, pity is felt for him because of the fact that popularity had gone to his head. James Gleason, as a football coach, provides many laughs when he complains to the players about his worries. The closing game is the most exciting; it shows the hero playing against his own brother so as to lick him and knock the conceit out of him:—

The hero is the best player of his college football team and idolized by all. After graduation he accepts an offer to be a bond salesman. Soon he neglects his sweetheart to run around with a fast crowd, and even spends the money with which he was to have become a partner in an engineering concern. Not bringing in enough business he is discharged. Ashamed of his conduct he accepts work as a laborer in the engineering concern and soon becomes consultant to his friend, the owner. He is worried by the fact that his young brother, who is also an excellent player, may do the foolish things he had done. At an important game at which his brother's college is to play against former famous players, his brother is the whole show. Determined to teach the boy a lesson, he begs to be permitted to join the game against his brother. He shows the boy up as not being a particularly brilliant player. In the shower room the brother picks an argument with him and the hero is forced to knock him down. This brings the boy to his senses. The hero and his sweetheart are reconciled.

The plot was adapted from a story by Richard Schayer and Dale Van Every. It was directed by Russel Mack. In the cast are Andy Devine, Gloria Stuart, John Darrow, Preston Foster, Merna Kennedy and others.

Suitable for children and for Sunday showing.

"Hat Check Girl" with Sally Eilers and Ben Lyon

(Fox, Sept. 25; running time, 63 min.)

Fair entertainment of the wise-cracking variety. Much of the dialogue has a double meaning, and some of it is dirty. The action is rather slow and the story presents nothing novel, for the outcome is obvious and the audience is never held in suspense. Some sympathy is felt for the heroine:—

The heroine is a hat check girl in a night club. She goes to a party given by a wealthy young man. Since it is too late for her to go home to Brooklyn the man offers to give her the key to the hero's apartment for he was away and she could stay in the apartment unmolested. The villain, who publishes a blackmailing gossip sheet, tries to force his way into the apartment assuming that he would be welcome since

he and the heroine had once been intimate. But she repulses him. The hero arrives home the next morning in a drunken condition. He is surprised to find the heroine there, but nevertheless pleased. She makes her escape. He comes to the night club the next night and they become friends, eventually falling in love. The hero's father gives a party in celebration of the couple's engagement. The villain attends and tells the hero's father about the heroine's past. The father by innuendo makes the heroine realize that he knows all about her. She confesses to the hero that it is the truth. The villain is killed. The hero is arrested on a charge of murder. But all is eventually cleared up when the police learn that the murder had been committed by a gangster. The hero and the heroine marry.

The plot was adapted from a story by Rian James. It was directed by Sidney Lanfield. In the cast are Ginger Rogers, Monroe Owsley, Arthur Pierson, Noel Madison, Dewey Robinson and others.

Not suitable for children or for Sunday showing.

"A Bill of Divorcement" with John Barrymore

(RKO, Sept. 30; running time, 69 min.)

A powerful drama! Although the theme, which deals with insanity, is tragic and for the most part depressing, it has been handled with delicacy. The individual performances are excellent, and much sympathy is aroused for the characters. Several of the situations have deep pathos and will stir one's emotions. One of the most pathetic situations is where the young daughter of the family is forced to give up her sweetheart when she learns there is a strain of insanity in the family. Her father, the hero, arouses much sympathy because of his pathetic condition and the hopelessness of his love for the heroine. Although the heroine, his wife, goes away with another man, still one sympathizes with her and understands her reasons for doing so. The scene in which the hero pleads with her to stay with him will bring tears to the eyes of the spectator:—

The heroine had married the hero when she was very young. She never really loved him. He was shell shocked in the war; this deranged him and for fifteen years he had been confined in an insane asylum. The heroine had divorced him and was going to marry another man whom she loved. Her grown daughter was engaged to marry a young man from a fine family. Her hopes are shattered when she learns from her aunt that there is a strain of insanity in the family. The hero, cured, escapes and returns to his home. This is a great shock to the heroine, but the daughter manages affairs for her. She understands her father best and can control him. The daughter breaks off her engagement to her sweetheart and tells him the truth about the insanity in her family. The hero realizes that the heroine does not love him and tells the daughter to send the heroine away with her lover. The father and the daughter remain together, consoling each other in their grief.

The plot was adapted from the play by Clemence Dane. It was directed by George Cukor. In the cast are Billie Burke, Katharine Hepburn, Paul Cavanaugh and others.

Although there is nothing suggestive in the story it is hardly a picture for children; it is chiefly an adult picture. Not bad for Sunday showing.

"Heritage of the Desert"

(Paramount, Sept. 30; running time, 58 min.)

A good program western. There are the usual thrills, and the spectator is held in the usual degree of suspense as a result of the fact that the hero's life is put in danger by his opposing the villain. In this instance, the hero, a surveyor, engaged by the heroine's father to survey his ranch, which the villain covets, is given the wrong direction by the villain, and, when his horses are shot by the villain's men while in the desert, sets out to walk to the nearest habitation. He is found by the heroine and by her prospective father-in-law, who were leading a drove of horses, and is revived. The hero falls in love with the heroine, who had been engaged to the son of her dead father's best friend. The son is bribed by the villain to help him gain the ranch. But when he fails to carry out his promises the villain has him shot and killed. The hero goes after the villain and, after giving him a good beating, delivers him to the authorities. He and the heroine marry.

The plot has been founded on the Zane Grey novel, which was put into pictures once before, by the same company. It has been directed by Henry Hathaway. Randolph Scott, Sally Blane, J. Farrell MacDonald, David Landau, Guin Williams and others are in the cast.

Good for children and for Sunday showing for those who show such pictures on such a day.

"The Crooked Circle" with Ben Lyon, Zasu Pitts and James Gleason

(World Wide, Sept. 18; running time, 66 min.)

Entertaining! It is a mystery melodrama, using all the old tricks of secret doors, people disappearing, weird sounds, spooky places, half-wit people, and it is too illogical to be taken seriously; but it has so much comedy that the interest is held all the way through. The action takes place in a supposedly haunted house in a quiet country section, and most of the comedy is caused by Zasu Pitts, as a frightened maid, and James Gleason, as a policeman. The situation in which Zasu Pitts goes up to an attic and gets her foot caught on a rug on which some glue had spilled, thereby pulling the rug with a skeleton on it along with her, will set the audience howling; so will the situation in which she receives a visit from a half-wit who tells her spooky stories about the house being haunted.

The story revolves around a band of crooks who have their hide-out in a supposedly haunted house, which no one knows about. This house is bought by the chief of detectives and his housekeeper goes there to get it ready for him. The chief's life is threatened and his co-workers go to his home with him. One of them is the hero, a detective. A new member joins the force and warns them all of danger. Strange things happen, beginning at midnight, in the house—violin music is heard, the clock strikes thirteen, and lights go on and off. And then the chief is found apparently dead. But all is solved in the end when the gang is found. They had been uncovered by the new member and his assistant, the heroine, who was working with him on the Secret Service force. This explains the heroine's strange behavior to the hero and they are united. Romance also comes into the lives of the maid and the policeman who had helped round up the gang.

The plot was adapted from a story by Ralph Spence. It was directed by H. Bruce Humberstone. In the cast are Irene Purcell, C. Henry Gordon, Roscoe Karns, Raymond Hatton, Berton Churchill and others.

Sensitive children may be frightened; otherwise suitable for children and for Sunday showing.

"The Western Code" with Tim McCoy

(Columbia, Sept. 16; running time, 57 min.)

This one, too, is a press-sheet review; it being physically impossible for me to cover all pictures, I am giving you some facts to guide you.

A synopsis of the story is as follows: "While Tim, a secret member of the Texas Rangers, is tracking down a band of counterfeiters, he learns that the girl, Nora Lane, had a short time previously lost her mother, and that her stepfather, Wheeler Oakman, had inherited a ranch, the will being apparently signed by Nora's mother. In his investigation, Tim learns that the ranch had been serving as a base for counterfeiters and forces Wheeler to admit that the signature was a forgery. Tim clears Nora's young brother of a murder charge, delivers Wheeler to the authorities, and gets Nora."

Since every one of the McCoy pictures has proved thrilling, this one should prove the same; the material lends itself to such a picture.

The story is by William Colt McDonald; the direction, by J. P. McCarthy.

It seems good for children and for Sunday showing. (There will be no other review.)

"Honor of the Mounted" with Tom Tyler

(Monogram, June 7; running time, 56 min.)

This western follows a routine story and is just fair entertainment. The action is fairly fast all the way through; the closing scenes are the most exciting, when the hero gives chase to the villain, finally conquering him by a battle in a lake. Suspense is caused by fear lest the villain discover that the hero was a member of the Canadian Mounted Police:—

The hero is sent by his commander to find the villain and bring him back to Canada to face a charge of murder. The hero settles in a western town and recognizes the villain by his voice. At first the hero is suspected by the town marshal of being a thief but once the hero takes the marshal into his confidence he gets all the help he needs. He finally proves the guilt of the villain and promises to return to the western town and to the heroine with whom he had fallen in love.

The story was written and directed by Harry Fraser. In the cast are Stanley Blystone, Francis McDonald, G. D. Wood and Arthur Millett.

Suitable for children and for Sunday showing where westerns are shown.

"Strange Justice" with Marian Marsh

(RKO, Oct. 7; running time, 64 min.)

Mediocre! It is boring. The plot is somewhat illogical. In addition, the constant bickering between the hero and the heroine gets on one's nerves. Sympathy is felt for the heroine but it is not enough to hold the interest. The closing scenes in which the hero, an innocent victim of a plot by the villain, is about to be electrocuted for a crime he did not commit, are fairly suspenseful. The scene showing him going to the electric chair, has been done so many times that it may make people laugh. There is some comedy caused by the heroine's talkative girl friend:—

The heroine is a hat check girl in a cabaret. A wealthy banker is a frequent visitor there and he pays her much attention. She asks him to give the hero a job as his chauffeur and he consents. After being out all night the banker arrives at his office in a drunken condition and is greeted by the vice-president, the villain. The villain tells him he knows he has embezzled a large amount of money from the bank and wants him to share it with him. The hero resents the attentions the banker pays the heroine. Angry at his suspicion she goes to a party in the banker's apartment and when he tries to kiss her the hero knocks him down. The villain had been working on a scheme to get the banker out of the way so that he might become president, and he forces the banker to agree to it. A strange man calls on the hero and tells him he won money in a lottery and gives the hero three thousand dollars. The hero rushes out, buys a taxicab, furnishes an apartment, and then goes to the banker for a reference to get his hacking license. The banker drives him home and gives him a ring as his wedding present. A short while later a body beyond recognition is identified as the banker because of the papers found in his pocket. The hero is arrested on a charge of murder because he had been heard to threaten the banker at the party. He is condemned to death by the electric chair. The banker is conscience stricken. He kills the villain and then rushes to the heroine's home. They are able to stop the electrocution just in time.

The plot was adapted from a story by William A. Drake. It was directed by Victor Schertzinger. In the cast are Reginald Denny, Richard Bennett, Norman Foster, Irving Pichel, Thomas Jackson, Nydia Westman and others.

Not suitable for children or for Sunday showing.

"The Big Stampede" with John Wayne

(Warner Bros., Oct. 8; running time, 53 min.)

Better than "Ride Him Cowboy." The story could have been stronger but the production is on a bigger scale than the average western melodrama. It is the second western First National has produced and it gives hope that subsequent pictures of this type will be made still better. There are plentiful thrills. Most of these are caused by a big stampede of cattle, in which the life of the heroine is put into danger, and from which the hero saves her by riding fast to the spot and taking her away. The spectator is held in pretty tense suspense in the scenes that show the contemplated encounter between the hero, a ranger, and the villain, leader of a gang of outlaws terrorizing a Southwestern state.

This time the Governor of a Southern state sends the hero to one of the remote parts of the state to clear the region of the lawless element, who had been terrorizing it and robbing all the new settlers. The hero finds it necessary to obtain the services of the leader of some Mexican bandits with his gang. By pinning a sheriff's badge on the leader's breast, he makes this Mexican determine to help the audacious hero. With the help of this gang, the hero is able to exterminate the lawless element.

The story is by Marion Jackson; the direction, by Tenny Wright. In the supporting cast are Noah Beery, Mae Madison, Luis Alberni, Berton Churchill and others.

Children should enjoy the excitement. Good for Sunday showing.

"Downstairs" with John Gilbert

(MGM, August 6; running time, 77 min.)

Last week I gave you a press-sheet review. After seeing the picture I can say that the press-sheet review was accurate, for "Downstairs" is not an entertainment. The hero is a scoundrel from the beginning to the end. He cheats, and blackmails and keeps women under his power; in fact, he does everything that serves to alienate sympathy. Mr. Gilbert wrote the story himself; evidently he has been dissatisfied with the stories that have been given him and was determined to show MGM how to write stories. He had better stick to acting and leave story-writing to others.

Monta Bell directed it. Paul Lukas, Virginia Bruce, Hedda Hopper, Olga Baclanova, Otto Hoffman, Lucien Littlefield and others are in the cast.

Not for children or for Sunday showing.

say that certain parts of the contract were invalid and counterparts valid but did hold that the contract was invalid because of the involuntary coercive arbitration provision."

After citing many decisions in similar actions, the Court said:

"Section 1 of the Sherman Act, 15 USCA 64, is a penal statute which declares that 'every contract in restraint of trade or commerce among the several states or with foreign relations is declared to be illegal. Every person who shall make any such contract or engage in any such combination or conspiracy shall be deemed guilty of a misdemeanor and on a conviction thereof shall be punished by a fine not exceeding \$5,000.00 or imprisonment not exceeding one year or by both said punishments in the discretion of the court.'

"This highly penal statute declares that every contract in restraint of trade is illegal. The Federal courts have held that the contracts in suit are illegal in restraint of trade and in violation of said statute and an action therefore cannot be maintained thereon.

"The judgment of the trial court must be and is affirmed."

THE SALARY OF THE GOVERNOR OF THE BANK OF ENGLAND AND THAT OF SOME PICTURE FOLK

Part of a recent dispatch in the New York Times regarding the Bank of England stated the following:

"New rules providing salaries of £2,000 (about \$6,800), for the governor, £1,500 (about \$5,100), for the deputy governor and £500 (about \$1,700), for each of the remaining directors were approved by bank officials."

Any wonder why the picture business is bankrupt? Here is a group of officials, with culture and education, receiving no more than a stenographer in any of the studios at Hollywood. A newsreel man, now a picture producer, receives more per week than the directors of the Bank of England per year.

HOW ABOUT IT, MR. SCHENCK?

"There is nothing in this business which good pictures can not cure."—Nicholas M. Schenck, president, Loew's, Inc., and Metro-Goldwyn-Mayer.

The above statement was made by the Metro executive early in the year. Inasmuch as his organization may rightfully be credited with still making box-office pictures, then it can be assumed that his statement still holds true.

Why, then, Mr. Schenck, do not Metro and Loew believe in the above principle? Why, Mr. Schenck, does "Blondie of the Follies," as an example, one of the supposedly good pictures (designated at 30 per cent) referred to in the above, have to be supported by a stage show including such names as Sophie Tucker, George Olsen, Lilyan Tashman, Jack Pearl, Ethel Shutta and Jack Benny, besides the usual adornments of a Broadway first-run house?

As head of a company which seeks a good return for its product and which must frown on the double-feature and premium give-away practice, how do you explain your own company's attitude toward its own product? Why should a Broadway house, getting the product early, and given the advantages of a Broadway location, show that lack of confidence in its product so as to surround it with a reported \$20,000 stage show and then expect the small subsequent run to play it alone?

This department does not defend double features or premiums or, for that matter, any type of added audience attraction, but it does feel that the small exhibitors have the same right as the initial Broadway house.

The small exhibitor cannot run top-heavy stage shows. But he can resort to what he deems the next best thing.

To you, Mr. Schenck, as a constructive factor in our business, and to all others who are indulging in this mad orgy of hidden features and wide-open stage shows—clean up your own backyard before you try to regulate the rest of the industry.—*The Exhibitor (Emanuel-Goodwin Publications).*

A BRITISH COMMENT ON THE BOX OFFICE PERFORMANCES OF LAST SEASON'S PICTURES

The September 2 issue of *Cinematograph Times*, published in London, in tabulating the pictures in accordance with the classification made of them in HARRISON'S REPORTS, said the following:

"This analysis of box-office performances serves to focus attention on a point which we have been making for some time, viz., the scarcity of outstanding films. Here are reviewed 123 pictures [Columbia, First National, Fox and

Metro-Goldwyn-Mayer], of which only 17 are above the average. In the old silent days, when production was in a normally healthy condition, we could count on a real super a month, not just an 'above the average' subject but a big one, in addition to a larger proportion of 'above average' than is revealed here.

"It is on the 'supers' and 'above the average' that the exhibitor depends, not merely to give him the extra profit to meet bad weeks, but to keep alive public interest and patronage. Today, when the average is so low, the scarcity of winners is so much the more serious."

AN IMPORTANT BROOKHART BILL PROVISION DROPPED FROM THE ALLIED-MPTOA BLOCK-BOOKING BILL

I notice that in the bill agreed upon by Allied States and M. P. T. O. A. at the Chicago conference, one of the most important provisions contained in the old bill was dropped; it is that which compels the distributor to furnish to the exhibitor a synopsis consisting of one thousand words or more before selling a picture to him.

I am not acquainted with the motives that prompted the exhibitor leaders to drop this provision, but whatever it is it least serves the exhibitor interests, for with the exception of being able to get film the next thing an exhibitor considers a matter of great importance is to get good film. And there is no other way whereby the producer could be forced to deliver to the exhibitor good film except by being compelled to furnish him with a synopsis.

Let us take one example—"Girl Delinquent, Age Sixteen," Announced by Metro-Goldwyn-Mayer. If the salesman were to furnish the exhibitors with a synopsis of one thousand words or more at the time of offering them the pictures for sale. I doubt if many of them would book it, regardless of the quality of the entire program. A girl of sixteen tells of her adventures in the sex world since she was twelve. At thirteen she was a full-fledged prostitute, living in a bawdy house. During the four years of adventure, one of her chums had had a few abortion operations. At sixteen, the heroine of this story was sent to the reformatory to be cured of her bad manners and of a bad dose of syphilis.

If the producer were to be compelled, by law, to furnish the exhibitor a synopsis of the picture's story before being able to sell a picture, this story would not have been bought. The synopsis would have acted as a sort of searchlight, exploring dark spots. The publicity I gave to "Wife of Hugo" last year forced MGM to withdraw it from production, to the benefit, not only of the exhibitors, but also of MGM itself.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF HARRISON'S REPORTS, published Weekly at New York, N. Y., for Oct. 1, 1932.

County of New York.
State of New York.

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared P. S. Harrison, who, having been duly sworn according to law, deposes and says that he is the Editor and Publisher of the HARRISON'S REPORTS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:
Name of Publisher, P. S. Harrison, 1440 Broadway, New York, N. Y.

Name of Editor, P. S. Harrison, 1440 Broadway, New York, N. Y.
Managing Editor, None.
Business Manager, None.

2. That the owner is: P. S. Harrison, 1440 Broadway, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of bona fide owners; and this affiant has no reason to believe that any other person, association, or corporation, has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) P. S. HARRISON,
(Owner).

Sworn to and subscribed before me this 29th day of September, 1932.

LILLIAN SILVER.
(My commission expires March 30, 1934.)

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No. 43

What Should Be Done About The Exclusive Runs?

As I said in the editorial "THE 'EXCLUSIVE RUN' PANIC," which was printed in the October 8 issue of HARRISON'S REPORTS, the "Exclusive Run" sales policy, embarked upon by some producer-distributors, will, in my opinion, fail because it is contrary to the interests of the public and because, according to clear thinking legal minds, it is in violation of the anti-trust law. Even if it were not in violation of the law, it cannot last, because the public will not stand for it. There are already signs of reaction among the public, brought about by the activities of some exhibitors and exhibitor organizations. In Philadelphia, Jay Emanuel, publisher of the Emanuel-Goodwin publications, and an exhibitor, has used the radio with good effect. In Connecticut, the exhibitor organization has taken the matter to the Governor and it was promised support. In Atlanta, the Chamber of Commerce is taking an interest in the subject and action tending to protect the interests of the independent exhibitors may be taken.

A prominent exhibitor has written me expressing an opinion that, if the producers should have even partial success with this new sales policy this season, they may put it into force full blast next season, and although it may ultimately fail, it will do much harm while it lasts, for it will deprive many exhibitors of a certain number of pictures. And just now this will be serious when one bears in mind the shortage of product, brought about by the theatre acquisitions and buildings of the theatre-owning producer-distributors. It will be necessary, therefore, for every exhibitor to take a hand in this fight with the object of forcing the producers to give it up, or at least to hasten the plan's failure.

What steps should every one of you take?

The "Exclusive Run" policy is primarily a raid on the pocketbook of the picture-going public, as Mr. Emanuel ably put it in his radio speech in Philadelphia, for by this system the producer is compelling those among the picture-goers who have been seeing a good picture in their neighborhood theatres for anywhere from fifteen to twenty-five cents to pay anywhere from fifty cents to one dollar, or not see the picture at all. And many of them will not see Class A Exclusive Run pictures at all, because they will not be able to pay the price. There are more than ten million workers out of work. Almost all these are picture-goers. How can these dig up fifty cents, and more if they should like to see such pictures with their families?

Since the Exclusive Run idea is a raid on the pocketbook of the public, to fight it effectively you must enlist the aid of the public, by—

(1) A series of advertisements in the newspapers, supplemented by pamphlets passed to the patrons at the theatres;

- (2) Talks over the radio;
- (3) Short speeches made before civic, fraternal and commercial organizations;
- (4) Four minute speakers covering every independent theatre;
- (5) Inducing your representatives to introduce proper legislation in your local legislatures;
- (6) Supporting an appropriate bill in Congress;
- (7) Using your influence among your Congressmen to induce the Department of Justice to undertake an investigation with a view to suing the producers in the Federal courts under the Sherman Act.

(8) Inducing your Congressmen to press for a Congressional investigation of the motion picture industry with a view of finding out if any laws have been violated by the producers in their business relations with the public.

The main points that each exhibitor should try to make to the public, in asking its support to fight the chain theatres, should be that;

(a) Support of the theatres that advertise "This Picture Will Not Be Shown In Any Other Theatre in This Town" means the extinction of all other theatres, a condition that would make it possible for the chain theatres to double and triple the cost of their entertainment;

(b) The profits the circuit theatres make are sent to New York to pay exorbitant salaries to the executives of the film companies, \$2,000 a week being an average salary, whereas the profits the independent theatre owner makes are re-invested in the town, of which the manager is part: the manager of the independent theatre is a permanent resident of the town, taking an interest in its improvement, spending his own money in taxes to bring such improvement about, whereas the circuit manager is a "foreigner," seldom being kept employed very long, and receiving less than a living wage, so that he is incapable of being of any benefit to the town.

You should also impress on them that the extinction of the independent theatre will let loose on the screens filth that will nauseate them, for by having driven competition from your town, the circuit managers will accept everything their employers make; and their employers will be less careful than they are now, for they will have no one to criticize them.

I have before me a hand bill put out by Mr. Max Fregger, of the Lyric and the Liberty theatres, at Billings, Montana, who is fighting the Fox-West Coast circuit. The closing paragraph of this hand-bill reads as follows:

"I have a \$55,000 investment in Billings. Every cent I have made with your help in 11 years has

(Continued on last page)

"Vanity Street" with Helen Chandler and Charles Bickford

(Columbia, Oct. 15; running time 65 min.)

A fair program picture, with some suggestive sex situations. The heroine is a sympathetic character up to a certain point, but then one loses sympathy for her when she determines to lead an immoral life because the hero would not make love to her. Of course, she never actually does this, but she does become intoxicated. Some of the implied sex situations, such as the villain's luring a henchman to take pictures of him with a wealthy client while in a compromising state, are vulgar. The hero is a sympathetic character. There is some suspense when the heroine is arrested for a murder she did not commit:—

The heroine is penniless and hungry. She breaks a window in a drug store so that she might be arrested and have a place to sleep. The hero, a detective, rushes to the scene and instead of arresting her sends her to his apartment, feeds her and eventually gets her a job in a chorus. She fails in love with him but is impatient because his position keeps him busy. Angry at his treatment of her she accepts the attentions of the villain and goes to his apartment. Once there she becomes frightened and runs out. The villain is confronted by a woman with whom he had been living. This woman kills him. The heroine is arrested for the murder. But the hero arrests the woman who had committed the crime. She confesses and the heroine is freed. The hero and the heroine are united.

The plot was adapted from a story by Frank Cavett and Edward Roberts. It was directed by Nicholas Grinde. In the cast are Mayo Methot, George Meeker, Arthur Hoyt, Raymond Hatton, and others.

Not suitable for children or for Sunday showing.

"Phantom Express" with J. Farrell MacDonald and William Collier, Jr.

(Majestic Picture; running time, 65 min.)

A good railroad melodrama. It holds the interest, for the audience does not find out until the end just what was the phantom express that had caused all the wrecks. Though the idea seems hardly plausible it is novel. The closing scenes are exciting; they show the hero and an engineer rushing in a locomotive through a terrific storm to reach the hero's father in time to him from selling the railroad. There is a pleasant romance between the hero and the heroine:—

The hero's father is president of an important railroad. A group of men are desirous of buying the road but offer a very low price, which the father refuses to accept. In order to force him into selling they cause wrecks on the line by using a phantom express which appears to be running into the regular train and which causes the engineer to lose control of the train. This brings the price of the railroad stock down. The hero, son of the president, is determined to unravel the mystery. He decides to work in the roundhouse as an ordinary worker and no one to know his identity. He takes along a friend of his to pose as the "president's" son. He lives with the heroine's family and he and the heroine fall in love with each other. The heroine's father, who had worked for many years on the line, is discharged because of a wreck which had been planned by the villain. He is heartbroken. The hero, by following two men he had suspected, finds out that the phantom express was an aeroplane with a headlight like that of a train creating the sound of a rushing train merely by playing a phonograph record. The heroine's father drives a locomotive through a terrific storm in order to have the hero reach his father in time so that he might not sell out to the villain. The heroine's father is reinstated and the hero and the heroine are married.

The plot was adapted from a story by Emory Johnson and directed by Mr. Johnson. In the cast are Sally Blane, Hobart Bosworth, David Rollins and others.

Suitable for children and for Sunday showing.

"Smilin' Through" with Norma Shearer, Fredric March and Leslie Howard

(MGM, Sept. 24; running time, 97 min.)

Excellent! Although it is somewhat long drawn out and it occasionally drags, the production and the performances are so good that the interest is held from beginning to end. Several of the situations will stir the emotions and bring tears to the spectators' eyes. Two romances are shown, one in a flashback, and the other between the hero and the heroine, and both are tenderly told:—

Leslie Howard adopts the orphan niece of his former sweetheart. She brings joy into his rather sad life. She

(Norma Shearer) grows up to be a beautiful girl and is the image of her dead aunt. While out strolling with a friend they come upon an old house and are forced inside because of a thunderstorm. They make themselves comfortable, when Fredric March arrives. They introduce themselves and he tells them his father owned the house and that he had come from America to join up with the English army. March and Shearer become friends and eventually fall in love with each other. She mentions his name to Leslie Howard. He absolutely forbids her to see him. When she asks him why he tells her the story of his romance with her aunt. March's father loved the aunt but she had accepted Howard. At the church wedding March appeared in a drunken state and fired at Howard. The aunt had stepped between them and she had received the shot. She died in Howard's arms. Norma promises never to see March again. When March demands an explanation she tells him the story. But they realize this cannot separate them. She faces her uncle with the truth and tells him she is going to marry March that night for he is to leave for the front the next day. Her uncle orders her to leave. March, realizing that she would be ostracized, refuses to marry her. She returns to her uncle's home heart-broken. After the war March returns badly wounded. Norma rushes to see him but he does not let her know he is wounded and instead makes her believe he is through with her. She returns to her uncle and tells him the truth; he asks her to get March, bring him back, and all will be forgiven. When the lovers return Howard is dead, his spirit having joined that of his sweetheart.

The plot was adapted from the play by Jane Cowl and Jane Murfin. It was directed by Sidney Franklin. In the cast are O. P. Heggie, Ralph Forbes, Beryl Mercer, and others.

Suitable for children and for Sunday showing.

"Madison Square Garden" with Jack Oakie and William Collier, Sr.

(Paramount, Oct. 7; running time, 74½ min.)

Good entertainment for all types of audiences; it is an extremely colorful comedy-melodrama centering around the famous sport centre in New York City called "Madison Square Garden." Authentic glimpses of all different sports participated in at the Garden are shown, such as bicycle riding, hockey, wrestling matches, and prizefights. This should appeal particularly to men. There is human interest in the friendship and affection between a manager and the two fighters under his management. The closing scenes showing the hero fighting in a bout which had been framed against him are suspenseful. These scenes may come as a bit of shock to fans who believe the sport to be free of graft. There is a pleasant romance between the hero and the heroine. Some unnecessary dirty remarks are made here and there. Children will miss them probably, but not adolescents.

A manager comes to New York with his two proteges—the hero, a boxer, and another young man, a wrestler. He is looking towards the day when he can arrange for the two boys to appear in Madison Square Garden where the big bouts take place. Both boys want to lead a gay life but the manager makes them stick to strict training rules. The manager is approached by an agent of a crooked gang who suggests that he join up with them and that they will fix fights. The manager, who is a keen lover of clean sports, orders him to leave his room. The newspapers publish a story about the manager's nerve. He is offered a position as the matchmaker of the Garden but he is told he must give up managing his two proteges. This he refuses to do. When the boys learn that they are in his way they make believe they do not want him as a manager any longer and quit. This leaves him free to accept the position which he does. The boys sign up with a manager who is a member of the crooked gang. A match is arranged for the hero at the Garden and his former manager assures everyone that the boy has the making of a champion. But the hero is purposely permitted to lead an easy life instead of the proper training and on the night of the fight he is soft. The gang, who had bet heavy money against him, glue up the bandages on his opponent's hands which after two rounds harden up. The hero stands up under a terrific beating. His former manager discovers the trick and tells all the newspapers about it. He gives up his position to take up his old job of managing the two boys. The hero and the heroine are married.

The plot was adapted from a story by Thomson Burtis. It was directed by Harry Joe Brown. In the cast are Marian Nixon, Thomas Meighan, Zasu Pitts, Warren Hymer, William Boyd, Lew Cody, and others.

Suitable for children and for Sunday showing.

"Six Hours to Live" with Warner Baxter
(Fox, Oct. 9; running time, 76 min.)

A treat awaits the picture-going public, or at least such of it as appreciates art, for the industry has not yet produced the equal of it. So thrillingly fascinating is it. It is not due so much to the story as it is to the direction, and naturally to the acting. Director Dieterle's artistry has imparted delicate shadings to the mood. One has a different feeling about the hero before his strangling and different after his return to life. One's knowledge that he has but six hours to live makes one regard him as a fragile thing, to be snapped up any moment. Although he does real things, he seems unreal. In some of the situations one gets the same feeling one felt in such pictures as "Outward Bound," "Liliom," "Earth-bound" and the like. The hero's efforts to make the heroine forget him and go back to the man she loved before win one's sympathy and good will, for it is an act of self-sacrifice. The scenes in the garden just before the hero's death give one a feeling that is a mixture of romance, sympathy and pity, superimposed with weirdness and mysticism. The second death of the hero is sorrowful.

The story deals with a hero, representing his tiny European country in the League of Nations in Geneva, who, while a guest of the heroine, is strangled to death by an enemy of his for refusing to sign a peace protocol he considered detrimental to the interests of his country. A scientist visiting the heroine's father undertakes to bring him back to life for six hours with a ray he had invented. He does so. Back to life, the hero still insists upon rejecting the peace protocol; at the same time, he sets out to make the heroine cease loving him and to induce her once again to love the man she loved before she had met him (the hero). He pretends that he no longer loves her and refuses to tell her the reason for his change of heart; he wanted to keep the tragedy from her until after his second death. With a broken heart she dances with the man she had once loved, while the hero sits down in a chair in the garden and expires, his six hours having been up.

The plot has been taken from an original story by Gordon Morris and Morton Baraux. Mr. Baxter does an excellent piece of acting. In the cast are Miriam Jordan, John Boles, George Marion, Beryl Mercer, Halliwell Hobbes, Edward McWade and others. All do good work.

Children below twelve may not understand it but they will, no doubt, be interested in the electrical machinery used to bring back to life a rabbit first, and the hero afterwards. Good for Sunday showing except where the theory of bringing a person back to life might conflict with the religious teachings of the picture-goers.

I doubt if this picture will prove a box office success. But whether it proves or not, you should show it.

"Washington Merry-Go-Round" with Lee Tracy

(Columbia, Oct. 15; running time, 79 min.)

An excellent drama! Because of its timeliness in dealing with Washington politics it should be enjoyed by all types of audiences. It is a preachment against the "invisible" government, men who, through their influence, are largely responsible for the graft in the government. It does not condemn the men in office, yet in a way it shows them to be selfish, each one working for his own interests and forgetting the interests of the masses. Lee Tracy, as the crusading Congressman, who comes to Washington to clean it up, is convincing and arouses sympathy for the character he impersonates. The audience is held in suspense throughout. The settings are lavish and the background looks authentic; scenes of Washington have been cleverly worked into the picture.

The story revolves around the efforts of the hero to be a good citizen by honestly serving his country as a Congressman. But in his way are the villain and the district leader who, through fake votes, had put him in office. He makes enemies with the district leader by telling him what he thinks of him. The heroine, whose grandfather is a Senator, tries to put him right about politics but he refuses to listen. The result is that the leader has a recount of the votes and the hero is put out of office. But this does not stop him from his purpose which is to prove the guilt of the villain who was posing as a fine gentleman but who really was a boot-legger and grafter. With the aid of some veterans he captures the villain and threatens him with exposure. The villain kills himself. The hero and the heroine are united.

The plot was adapted by Maxwell Anderson. It was directed by James Cruze. In the cast are Constance Cummings, Alan Dinehart, Walter Connolly, Clarence Muse, Arthur Vinton, and others.

Suitable for children and for Sunday showing.

"Rain" with Joan Crawford and Walter Huston

(United Artists, rel. date not set; running time, 93½ min.)

Terrible! For one thing the sound is bad, the talk throughout sounding tinny. In addition, the action is so slow that at times it is difficult to keep from yawning. The dialogue is poor; during some of the situations where Walter Huston preaches to Joan Crawford the audience, at the theatre where I reviewed the picture, burst into laughter and hardly ever took any part of it seriously. And the main objection to the picture is, of course, the story material, which is extremely sexy and which will prove offensive to church people. It is demoralizing to see the degradation of a religious man who forgets his own preachings and succumbs to physical desires. The heroine's part is somewhat sympathetic because of her desire to reform, but Joan Crawford is miscast in it; she ill befits the part made famous by Jeanne Eagles. Gloria Swanson was better fit in this part when she appeared in the silent version several years ago, released as "Sadie Thompson." The present version is, in fact, the worst miscast picture produced for some time.

The plot was taken from the play by John Colton and Clemence Randolph, who took it from Somerset Maugham's story "Miss Thompson." It was directed by Lewis Milestone. In the supporting cast are William Gargan, Guy Kibbe, Walter Catlett, Matt Moore and others.

Unsuitable for children or for Sunday showing. In fact it is unsuitable for anybody, in any place, and at any time.

"The Fourth Horseman" with Tom Mix

(Universal, Sept. 29; 57 min.)

This is another good Mix western. There is action and human interest in most of the situations.

This time Mr. Mix attempts to save the heroine's property from being auctioned off for non-payment of taxes. A letter from the Government to the heroine informs her that unless the back taxes to her property in an abandoned town are paid within a short time the property would be sold falls into the hands of the villain and he, having heard that water is to be brought to town, settles on the property with the hope that he would become the possessor of it if the taxes were not paid. The heroine learns of the villain's intentions from the villain's moll, a dance hall girl, and she informs the hero of it; she had met him accidentally and had been befriended by him. The hero rides with his men and arrives at the land office five minutes ahead of time, but he had to fight his way through, for the villain attempted to impede him. Hero and heroine become engaged.

The story is by Nina Wilcox Putnam; the direction, by Hamilton McFadden. Margaret Lindsay, Raymond Hatton, Fred Kohler, Buddy Roosevelt, and Tony are in the cast.

Children and adolescents should find enjoyment in it. Not bad for Sundays for exhibitors who show westerns on such a day.

"The Phantom of Crestwood" with Ricardo Cortez and Karen Morley

(RKO, Oct. 14; running time, 76 min.)

A good murder mystery melodrama; it holds the audience in suspense for not until the closing scene is the identity of the murderer made known. The unravelling of the mystery is worked out logically. The usual tricks are used, such as a house in a deserted country section, a storm, secret doors, floating faces, and screams. The situations in which the floating face is used are quite effective and add to the gruesomeness of the story. The closing scenes are suspenseful; they show a young girl in danger of being killed by the murderer:—

The picture has been founded on the mystery story by Bartlett Cormack and J. Walter Ruben, which has been broadcast over the radio, asking the listeners-in to furnish the solution of the murder mystery. It deals with a notorious young woman, a blackmailer, who is found murdered in a lonely place. The hero, a man with a record, had gone to the place with the intention of recovering from this woman certain letters a client of his had written her so as to prevent her from blackmailing him. Since the rain had caused landslides which blocked the only road, the hero undertakes to find the murderer, for he felt that it was the only way for him to escape being accused of the murder.

The picture has been directed by J. Walter Ruben. In the supporting cast are H. B. Warner, Pauline Frederick, Robert McWade, Aileen Pringle, Skeets Gallagher, Gavin Gordon and others.

Hardly suitable for children or for Sunday showing.

Because of the advertising it has received over the radio, it should draw well.

been spent or re-invested in Billings. The money you spend to see pictures at the Lyric or Liberty doesn't go overnight to Los Angeles; my insurance isn't written by California agents; my profits, if any, stay in Billings. I am willing to spend my last dollar to keep Billings an independent theatre town—one where there is real competition—and I appreciate deeply the wonderful support you have given me in this battle heretofore. Now I need your support again, and I am counting on it, because you KNOW that this is YOUR BATTLE just as it is mine, and unless it is won you will find yourself paying DOUBLE what you pay now to see good pictures, and you will not be sure of seeing better ones either.***"

With a similar appeal, can you have any doubt that you will win the support of the public?

You have it within your means not only to defeat the exclusive run fad, but also to drive the circuit theatre out of your town. If you cannot handle the pen effectively, enlist the aid of your local editor. You should have no difficulty in proving to him that circuit control of your town means less advertising for him from picture theatres.

Roll up your sleeves and fight!

PHILADELPHIA BRANDS THE "EXCLUSIVE RUN" POLICY COLD AND HEARTLESS

In a statement issued recently by the Philadelphia exhibitor organization, the following was said partly about the "Exclusive Run" policy:

"The major circuits, fighting with their backs to the wall, have embarked upon a bold plan—the extermination of independent competition. Thousands of exhibitors are about to be broken, their investments made worthless and their families left penniless in a gigantic scheme which for audacity and cold, calculating heartlessness stands unparalleled in American Trade annals.

"This ambitious scheme is to be achieved by two methods:

"First—the swapping of playdates between the large circuits whereby the independent exhibitors are 'frozen out' of the first run product they had been previously playing. This has already been effectively accomplished in many spots and will be more widely extended next season.

"Second—the widespread adoption of the exclusive selling plan whereby the repeat runs are denied desirable product regardless of run, price or admission. Started in Wilmington, Del., last season by Metro-Goldwyn-Mayer, the exclusive selling plan has spread with alarming rapidity to other cities and other companies. The repeat run exhibitor who thinks he is not affected by the exclusive policy is living in a fool's paradise.

"Aimed originally at the ten cent admission houses, the exclusive selling plan is now broadened to 'freeze out' repeat runs regardless of admission, by selling an exclusive run to one theatre in each city.*** The success of these experiments is being watched by all producer-exhibitors. If they are successful, next season will witness a general demand by all major circuits for exclusive runs for their theatres and the independents will find only state right products available for their houses.***

"If the history of the industry teaches us any-

thing, it teaches that the motion picture achieved its greatest glory when competition was freest. Monopoly has brought in its wake a marked decrease in the quality of production and a bitter strife between producer and exhibitor. The industry must be saved from the newest and greatest folly of the monopolists—exclusive selling."

The exclusive run idea is nothing but unlimited "protection"; because such protection has been found in several instances as violating the Sherman Act, the theatre-owning producer-distributors are trying to put it over in a form that has the appearance of legality. But it is nothing but unlimited protection.

So far, the companies that are experimenting with the exclusive run policy are Metro-Goldwyn-Mayer, United Artists, Paramount and Fox.

A CORRECTION

In the Paramount News release schedule that was printed in the July 2 issue Index, the numbers were carried on to 104, and then started with No. 1.

Because of the Leap Year, Paramount carried the numbers to No. 106. Consequently, No. 1 should have started with the issue of Saturday, August 6, instead of July 30.

The following is a corrected schedule:

21	Saturday	.....	Oct. 15
22	Wednesday	.....	Oct. 19
23	Saturday	.....	Oct. 22
24	Wednesday	.....	Oct. 26
25	Saturday	.....	Oct. 29
26	Wednesday	.....	Nov. 2
27	Saturday	.....	Nov. 5
28	Wednesday	.....	Nov. 9
29	Saturday	.....	Nov. 12

The next schedule will be printed in the Index that will be issued about the middle of November.

The Distributing department of Pathe News has made some modification in their numbers for billing purposes.

25 in the Index is 35113 in the billing.

26 in the Index is 35213 in the billing.

27 in the Index is 35114 in the billing.

28 in the Index is 35214 in the billing.

A modified schedule will be printed in the next Index.

"RAIN" AN "EXCLUSIVE" PICTURE IN SAN FRANCISCO

An advertisement inserted in the San Francisco News by the United Artists Theatre advertising "Rain" reads as follows:

"Exclusive! Will Never Be Shown Elsewhere in San Francisco City and County At Any Time! Hold your ticket stubs; your money is refunded if this promise is not kept!"

There are some drawbacks in the exclusive selling system, for a great many exhibitors will naturally be unable to show an "exclusive" picture and millions of people will be deprived of the opportunity of seeing such a picture. But there are also many blessings, for the poor "exclusive" pictures will be shown only to a limited number of people. And selling "Rain" exclusively is one of the blessings. "Rain" is so rotten that it should not be sold to the public at all let alone be sold as an "exclusive."

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UNITED ARTISTS THE "EXCLUSIVES"

"The first great stride in a plan which ultimately will alter the entire complexion of the motion picture business, as far as the theatre-going public is concerned," says a statement issued to the press by United Artists, "was taken yesterday when United Artists and Loew's, Inc., signed contracts making Loew theatres in eighteen cities of the country so-called 'exclusive run' houses.

"This means that, as far as certain United Artists pictures are concerned, the above-mentioned theatres will be the only houses in their cities to show U. A. films.

"In the 'exclusive run' plan, *** theatres *** are divided into two classes, those of Class A and of Class B. Under the plan, only the former will exhibit the best pictures. Using a fifty-cent admission as a basis of comparison, it means that all fifty-cent films will be shown in Class A houses and the twenty-five cent pictures will go into Class B houses.

"In other words, under the Lichtman Plan theatre-goers will be protected from encountering a twenty-five-cent picture in a fifty-cent house, there being no such protection under present methods of distribution.***"

Mr. Lichtman could just as well have put it thus: "Under the present distribution plan, there is no way by which you, the picture-going public, could be made to pay fifty cents for a picture you see in some other theatre for twenty-five cents; and in order to get fifty cents from you we will allow the showing of our pictures only in theatres that charge fifty cents admission. So if you want to see them you must go to that theatre, and pay the fifty cents we are determined to extract from you, whether you like it or not, or whether you can afford to pay it or not." Such a statement would be more candid, and would tell the truth.

If United Artists were to use their mental energies toward producing entertaining pictures it would not be necessary for them to seek an increase of revenue by exotic selling schemes; like the proverbial mouse trap builder, who had the best mouse trap, the exhibitors would wear a path to each of their exchanges, and the public wear such paths to the theatres of those exhibitors who would show United Artists pictures. Unfortunately, they are not doing so. Hence their sponsorship of the exclusive selling plan.

Let us, for instance, consider "Rain": If the executives of this company had used effectively the brains God gave them they would know that the material was not, even at best, such as would make a box office picture—it will prove a "flop" under any plan; whereas if they had used good material and spent no more money on it than they spent producing "Rain," the old selling system would

have been good enough to bring them a good profit.

Consider last year's pictures: Out of sixteen pictures they released on the program and outside it, only four made the exhibitors any money to speak of. Suppose they had made ten money-makers, would it be necessary for them to be looking for new selling plans to enable them to make money? And in which way could "exclusive" selling have helped them with such pictures as "The Unholy Garden," "Age for Love," "The Corsair," "Tonight or Never," "The Struggle," "The Greeks Had a Word for Them," "Around the World in Eighty Minutes," "Cock O' the Air," "The Silver Lining," and "Magic Night"?

The "Exclusive Selling" plan will fail—no sensible person has any doubt about it, but the exhibitors will not forget that United Artists was the first company to propose it. In the meantime they will buy pictures from the companies that do not support the 'exclusive selling' plan.

ABOUT THE MGM PICTURE "THE GOOD EARTH"

In discussing picture material with a prominent producer (not connected with MGM) about five months ago, I was asked by him if I did not think that "The Good Earth" would make an excellent picture. I told him that it would make the prize flop of the season.

The Theatre Guild bought the dramatic rights to the book and made a play out of it. It was produced last week. The following is an extract from the review of Brooks Atkinson, of the New York Times: "Uncharitable as it may be to say so, 'The Good Earth' is a complete failure on the stage. In all conscience, how could it be otherwise? For part of the novel's somber magic grows out of the Old Testament style of writing, and the basis of it is the peasant's passion for the land which cannot be represented on the stage. *** You see Wang Lung, 'a coarse person,' lumbering into the great house of Hwang to get the slave wife. You see them working on the land, and you see them establishing in rude beginnings the family of Lung, begging in the South, draining a rich man of his gold. ***"

The *Forecaster* condemned this material for a talking picture on the ground that the characters are all Chinese and the main character is ungrateful and cruel, for he casts off the wife that stood by him through his hard days until he became rich, in favor of a beautiful concubine. Ingratitude is one of the worst things in life. And it is no different in pictures.

The Metro-Goldwyn-Mayer executives should abandon the idea of making a picture out of this book. If they should do so, they will save considerable money not only for the exhibitors but also for themselves.

"Payment Deferred"

(MGM, released Oct. 1; time 82 min.)

This is a press-sheet review. I have received reliable information that the picture is very gruesome, the kind that will fail to entertain even morbid people and I felt that I should give you this review so that you might be enabled to guide yourself.

The story, in brief, is as follows: William Marble, desperate for money, murders his nephew. He buries the body in the garden. With the ill-gotten money he speculates and is successful—he is rich. But his guilt haunts him. While his wife is away he becomes enmeshed with a woman neighbor. When his wife returns and finds him reading too many crime novels she becomes suspicious and eventually worms the secret out of him. Sharing knowledge of his crime she tries to help him. One day she finds her husband holding his paramour in his arms and she takes cyanide. Marble is accused of having murdered her. By an irony of fate he pays the penalty for a crime he had not committed. You can see for yourself what a terrible theme it is.

The plot was founded on the play by Jeffrey F. Dell. It was directed by Lothar Mendez. Charles Laughton, Maureen O'Sullivan, Verree Teasdale, Halliwell Hobbs and others are in the cast. (There will be no other review.)

Unsuitable for children; for anybody, for that matter.

NOTE: In the *Forcaster* the material was condemned.

"White Eagle" with Buck Jones

(Columbia, Oct. 7; running time, 66 min.)

A thrilling western-Indian melodrama. The greatest thrill is given to the spectator by the sight of the hero's killing a mountain lion with his bare hands while it was ready to spring on the heroine. Another thrilling situation is that which shows the whites attacking and destroying the Indian camp, and the subsequent uprising of the Indians. Mr. Jones this time impersonates an Indian, son of a Chief, and is a Pony Express Rider. In the development of the plot, he (as the hero) is shown as having fallen in love with the sister of a white, friend of his, which act the white brother resents, as a result insulting the hero. Later on the brother feels sorry for his act, for the hero had saved him and his sister from the hands of the villain. The story closes with peace between the Indians and the whites, brought about by the efforts of the hero as well as the commander of the United States Army Post.

The story is by Fred Myton; the direction, by Lambert Hillyer. Barbara Weeks is a charming heroine. Robert Ellis, Jason Robards, Frank Cambeau, Robert Elliott and others are in the supporting cast.

Good for children and for Sunday showing.

"Klondike" with Lyle Talbot and Thelma Todd

(Monogram, Sept. 30; running time, 70 min.)

A moderately entertaining program picture. The action is slow and long drawn out. Although the hero and the heroine arouse sympathy it is not enough to hold the interest, for the plot is rather far-fetched, and at times illogical. The closing scene is somewhat exciting when the hero is in danger of being killed by the heroine's former suitor because of jealousy:—

The hero, a doctor, is tried on a charge of murder for having operated on a patient who later died. Operations such as the one he had performed were considered hopeless. Although the jury finds him innocent his license is revoked. He joins an aviator friend on a trans-Pacific flight. They crash in the Klondike region of Alaska and the aviator is killed. The hero is found injured and the people believe him to be the aviator and speak against the doctor about whom they had heard over the radio. The heroine is engaged to the son of the owner of the trading post, but he was now suffering from the same disease as the patient upon whom the doctor had operated and who had died. When the hero fixes a boy's broken leg the people know who he is. The sick man's father pleads with him to operate on his son. He does so and is successful. But the son, jealous because of the growing affection between the hero and the heroine, makes believe he cannot talk and is still ill. He traps the hero to the cellar and attempts to kill him by electricity. But the heroine who had overheard them talking prevents the murder. The hero and the heroine marry and go back to the States, where the hero is vindicated when he presents the records of the successful operation.

The plot was adapted from a story by Tristram Tupper. It was directed by Phil Rosen. In the cast are Capt. Frank Hawks, Henry B. Walthall, Tully Marshall, and others.

Suitable for children and for Sunday showing.

"The Pride of the Legion"

(Mascot Pictures; running time, 73½ min.)

A fast-moving gangster-police melodrama; it has human interest, which is aroused by the sympathetic character of the hero, who is ably portrayed by Victor Jory. Although the story revolves around gangsters with an unusual amount of shooting, it is not demoralizing because the gangster is not glorified; instead, the bravery of the police is emphasized. The spectator is kept in suspense throughout. This is brought about by the menace of the gangster to the safety of the hero and to some of his friends. The closing scenes in which the hero reasserts himself and wipes out the gang are extremely exciting:—

The hero is a policeman. He surprises two criminals who are at work opening a safe. He is shot and severely wounded when one of the thieves purposely drops a bottle of explosives. He recovers and goes back to the force. But the experience had changed him; he is yellow and loses complete control of himself when faced with a gun. Ashamed of himself he resigns. Feeling that he cannot regain his courage he tries to take his life by jumping into a river. He is saved by a dog which had jumped in after him. The owner of the dog takes him home. After meeting this man's daughter (heroine) he decides to try again. He accepts a position as waiter. This restaurant is frequented by a gang of criminals who razz him and keep him under their control by flashing guns at him. The heroine's brother is in love with a waitress in the restaurant, but she is desired by one of the gangsters. They frame the young brother and the girl is warned to keep away from him. The hero cannot bear to see the boy framed and through his desire to help regains his courage. The young waitress is killed for having told the police about the gang. The hero faces the gang single-handed and obtains the evidence to clear the heroine's brother. The gang is captured and the hero regains the respect of all, and goes back to his old profession, that of a policeman. The hero and the heroine are united.

The plot was adapted from a story by Peter B. Kyne. It was directed by Ford Beebe. In the cast are Barbara Kent, J. Farrell MacDonald, Lucien Littlefield, Sally Blane, Glenn Tryon, Matt Moore, Ralph Ince, and others.

Suitable for children and for Sunday showing, unless you do not show gangster pictures.

"Come On Danger" with Tom Keene

(RKO, Sept. 23; running time, 54 min.)

This is a press-sheet review. There seems to be fast action in this picture, and considerable human interest. Keene awakens the most sympathy because of his risk to save the heroine from the hands of the villain.

This time Keene is a Ranger sent to arrest Julie Haydon, suspected of murder and rustling. Thinking that Robert Ellis can give him information about her he goes to his house and reaches there to see Ellis' cattle rustled, and Julie enter with William Scott, her henchman, Ellis's home and take away from him a roll of bills, the proceeds from a livestock sale. Keene fights his way to an upper room. Scott shoots at the light. Keene enters the darkened room and, believing Julie in trouble, takes her away. Keene is shot and Julie takes him to her cabin in the mountains where she nurses him. He learns from her that Ellis had rustled her father's cattle and murdered her father. Keene, with the aid of another Ranger, disguised as a cowboy, is able to bring the villain and his gang to justice. Keene and Julie become engaged.

The story is by Bennett Cohen; the direction, by Robert Hill.

Children should enjoy the excitement. Not bad for Sundays. (There will be no other review.)

"Western Limited" with Estelle Taylor

(Monogram; running time, 60 min.)

An ordinary program picture. The photography is rather poor and so is the sound, occasionally making it difficult to understand what is being said. The story is not very novel, but there is some suspense since the heroine is suspected of having participated in a jewel robbery. Most of the action takes place aboard a train; a murder is committed by the thief; the robbery is finally solved and the guilty person arrested. The solving of the robbery clears the heroine, and at the same time brings about a romance between her and the hero, a detective who was investigating the robbery on behalf of the insurance company.

The plot was adapted from a story by Evelyn M. Campbell. It was directed by William C. Cabanne. In the cast are Gertrude Astor, Edmund Burns, Lucian Prival, James Burtis, and John Vosburgh.

Not suitable for children or for Sunday showing.

"The Crusader" with Evelyn Brent and H. B. Warner

(Majestic Pictures; running time, 67 min.)

This picture has action, suspense, and comedy. The talk occasionally becomes vulgar and certain situations which do not belong to story, such as a woman plying her trade in a night club, might have been eliminated. Aside from that there is deep human interest which is caused by the honesty of the hero, by the kindness of the heroine, and by the decency shown by her former lover. The fact that a snooping newspaper reporter wants to print something about the heroine's past which would bring about her ruination as well as that of the hero, her husband, holds one in suspense lest he do so. There is one unpleasant sex situation in which the villain tries to seduce a young girl:—

The hero, a district attorney, is labeled by the newspapers a blue-nosed reformer because of his insistence in cleaning up the city. The heroine, his wife, had never told him about her past. She is horrified when she sees her sister-in-law becoming involved with a notorious gangster who was posing as a gentleman. She pleads with the girl to give him up but the girl, who hates her, refuses to do so. Desperate, the heroine goes to her former lover, the owner of a night club, and begs him to help her. A snooping newspaper reporter sees her leaving. He writes a story about her past but his editor refuses to publish it. The sister-in-law goes to the night club with the villain, where he takes her to a private dining room. When he tries to seduce her she kills him with a gun which had fallen out of his pockets. The owner rushes in and has his assistant take the girl home. The newspaper reporter had entered just as she was being carried out. But the owner assumes the blame for the murder. The newspaper prints a story about a mysterious woman and the reporter is willing to swear it is the heroine. The hero calls in the reporter, the editor, and the chief of police. He orders the release of the owner of the club, and then tells him he knows who the woman is. He confesses it is his own sister, and tells them further that no matter what his wife had been in the past he loved her and would stick by her. His sister is tried and acquitted and there is a happy family reunion.

The plot was adapted from a story by Wilson Collison. It was directed by Frank Strayer. In the cast are Ned Sparks, Lew Cody, Marceline Day, Walter Byron, and others. Direction, acting, and settings are of high standard.

Not suitable for children or for Sunday showing.

"The Face on the Barroom Floor"

(Invincible Pict.; running time, 65½ min.)

A very mediocre program picture. It is an old-fashioned trite melodrama with a poorly constructed plot; and it is never convincing. In addition, the sound is bad and so is the acting. On the one hand the author tried to show the curse of drink, and on the other, the curse of prohibition. It is unsuccessful in proving either point. The theme of the story is liquor and it is constantly being mentioned or shown. One ugly situation is where the villain sends a girl in a disrobed state into the hero's bedroom in order to induce the hero, who is in a drunken condition, to succumb to her charms and so to prove to the heroine that the hero is unfaithful to her.

The plot was adapted from a story by Aubrey Kennedy; it was directed by Bert Bracken. In the cast are Dulcie Cooper, Bramwell Fletcher, Alice Ward, Philip Smalley, Walter Miller, Maurice Black, and others.

Unsuitable for children or for Sunday showing.

"The Big Broadcast" with Stuart Erwin, Bing Crosby and Leila Hyams

(Paramount, October; running time, 85 min.)

With such famous radio names as Burns and Allen, Bing Crosby, Kate Smith, Mills Brothers, Boswell Sisters, Cab Calloway, Arthur Tracy and Vincent Lopez, each one of whom has a large following, this picture should attract large audiences. Aside from the entertainment that these various stars present, there is little to the story, and after the first half the picture drags considerably. For people who are not followers of the radio there is little entertainment value to it. There is some comedy throughout, especially in the closing scenes, where Stuart Erwin makes an effort to broadcast the voice of Bing Crosby by means of a phonograph record.

The plot was adapted from the stage play "Wild Waves," by William Ford Manley, but nothing of the original play remains. It was directed by Frank Tuttle. In the cast are Sharon Lynne, George Barbier, and Ralph Robertson.

Suitable for children and for Sunday showing.

"The Sport Parade" with Joel McCrea, William Gargan and Marian Marsh

(RKO, Oct. 21; running time, 64 min.)

With the exception of the brutal wrestling match which closes the picture, there is nothing to recommend "The Sport Parade," for the main characters do nothing that will arouse the spectator's interest and win his good will for them. On the contrary, the constant parading of the silver flask is offensive to most people, no matter what their views about prohibition may be. This is really disgusting at times. Another unpleasant thing is the sight of an admirable friendship between two college friends broken. As in "Madison Square Garden," many people will receive a jolt by the sight of "fixed" sporting events.

The hero and his pal gain fame for themselves in college because of their close cooperation in sporting events. The pal is disappointed when at the end of their college career he is told by the hero that he will not join him in newspaper work, but will follow a manager, who had signed him up for personal appearances on the stage. The manager is crooked but the hero is unaware of it. The hero's appearances on the stage are booed by the sportsmen and his plans of becoming rich vanish. Finding himself broke he accepts a position on the newspaper where his friend, whom he had met by accident, was working. The old college spirit of close cooperation between the two friends again brings results but not for very long, for there is a break when the hero falls in love with his friend's sweetheart (heroine). The hero quits the paper and goes back to the crooked manager. The pal, knowing that the hero's matches are crooked, attacks the hero in his column. The heroine inspires the hero into putting up a real fight to prove to his ex-pal that he was wrong. During the wrestling match the hero shows such a fighting spirit that the ex-pal is convinced that the hero is honest and encourages the hero to do his best. This makes him put more feeling into his fight and defeats his powerful adversary. The old friendship is re-established, the pal stepping to one side to let the hero and the heroine marry.

The story is by Jerry Horwin; the direction, by Dudley Murphy. In the cast are Walter Catlett, Skeets Gallagher and others.

Because of the drinking done I feel that it is unsuitable for children and for adolescents. Not good for Sundays.

"Little Orphan Annie" with Mitzi Green

(RKO, Nov. 4; running time, 60 min.)

Great entertainment for children, and even for adults who do not insist on their motion picture fare being served with an abundance of sex, for there is none in this picture. It is unadulterated entertainment, sympathetically told and with marvelous performances by both Mitzi Green, as Orphan Annie, and Buster Phelps, as Mickey. The acting of little Buster Phelps is unbelievably good, for he, though only about three years old, is completely at ease and says his lines as if they were not studied but just spoken spontaneously. It has human interest, comedy and pathos. Every one of the sad situations has its touch of comedy. One is where Mitzi finds Buster crying because he was an orphan and was to be taken to the orphanage. The way she comforts him and he answers her back is a treat. Here again Mitzi does her imitations, this time of the Marx Brothers. Her impersonation of Groucho Marx is perfect.

The story shows the affection two orphans, Mitzi and Buster, have for each other. Buster runs after Mitzi so as not to be taken to the orphanage. She cares for him but feeds him with the wrong sort of food. The next day he is ill and not knowing what to do with him she takes him to the orphanage but cannot bear to part from him. So she remains on. May Robson, a wealthy old eccentric woman, wants to adopt a child. Knowing that she disagrees with everything any one says Mitzi scolds Buster and makes him cry. May Robson adopts the boy and lavishes great love on him. Mitzi misses Buster so much that one night she runs away and goes to May Robson's house. She sneaks into Buster's room and they are having a great time. But she is discovered and much to Buster's annoyance Mitzi is ordered out of the house. In his anxiety to see her he rushes to the window and falls out. He is injured. May Robson realizes that she was wrong in separating the children and she and Mitzi comfort each other. But Buster recovers, Mitzi's father by adoption returns from his trip, and everybody is happy.

The plot has been adapted by Wanda Tuchock and Tom McNamara from the comic strip of Harold Gray and Al Lowenthal. It was directed by John Robertson. In the cast are Kate Lawson, Matt Moore, Sidney Bracey and others.

Excellent for children and for Sunday showing. Buster Phelps alone is worth the admission price.

THE MORAL RESPONSIBILITY OF THE PRODUCERS

"Completing a series of articles on the effects of motion pictures on all phases of childhood and youth," says the October 15 issue of *Hollywood Herald*, under the heading "Our Adolescent Fans," "Henry James Forman, writing in McCall's Magazine, reports some of the statistics gathered by the Payne Fund Survey, as follows:

"Sixty-two per cent among the 458 high school boys and girls admitted that they imitated the dress and mannerisms of screen stars.

"Thirty-three per cent of the same group said that love techniques shown on the screen had inspired them to emulation (not always successful).

"Sixty-six per cent remembered that they had dwelt in a world of fantasy; prolonged hours of day-dreaming had come to them as a result of the movies.

"Twenty-two per cent had become dissatisfied with home and its limitations because of the splendors shown on the silver screen.

"These, mind you, were high school students, not first graders. Talk all you will about parental discipline and control, parents cannot very readily prevent boys and girls of high school age from seeing most any picture they chose to select. If these 458 young people studied by the Payne Fund are any cross-cut of the average, it is useless then for anyone engaged in production to deny his or her responsibility to the youth of the world.

"Either we will live up to that responsibility or police powers of one sort or another will compel us to do so."

HARRISON'S REPORTS rejoices that the *Hollywood Herald* has joined it in its crusade against filthy pictures, which have ruined the moving picture business, and have demoralized the nation, particularly its youth.

The editor of the *Hollywood Herald* is right: the producers shall either live up to the moral responsibility they have towards the young men and the young women of the land willingly, or they will be forced to do so by legislation.

ABOUT "DIVORCE IN THE FAMILY"

In the October 8 issue, on page 163, I gave a review of the MGM picture "Divorce in the Family." Because I had not seen the picture I took my facts from the MGM press-sheet, my desire being to give those exhibitors who are about to show it some facts about the picture so that they might guide themselves accordingly.

In that review I praised the picture but I expressed a concern over the fact that the theme deals with a divorce, an act which is contrary to the religious beliefs of some picture-goers.

Mr. H. G. Stettmund, Jr., of Odeon Theatre, Chandler, Oklahoma, prompted by that review, has informed me that he showed the picture and that the adults as well as the children liked it. The fact that his second night receipts were only \$1.25 less than they were on the opening night proved to him that the talk made about it by those who saw it the first night helped it.

As far as the divorce is concerned, he says that the picture opens with the divorce as a thing of the past. "Good pictures are so few and far between," he says, "that I believe you can recommend this as a 100% picture for kids and adults and encourage the exhibitor to give it his best dates and step on it."

ABOUT "KONGO"

While a friend of mine was seeing "Kongo" in a theatre at Hartford, Connecticut, the other day, he heard some one occupying a seat behind him make the following remark: "They must have warped minds to make such pictures."

The last line in the press-sheet review, which was printed in the October 8 issue of HARRISON'S REPORTS, reads as follows: "Only warped minds could have made such a picture."

Since my information also from other sources indicate that the synopsis review is accurate, no other review will be printed. It will pay you to pay for this picture and not show it, even though it may prove expensive to you.

PARAMOUNT NEWS UNFAIR TO DEMOCRATIC PARTY

The Paramount newsweekly is not showing any scenes of Franklin D. Roosevelt, the Democratic Presidential candidate. This is natural since George Ackerson, President Hoover's ex-secretary, is on the Paramount payroll.

If your Paramount newsweekly, or any newsweekly, for that matter, should contain more scenes of the one candidate than of the other, cut out some of the extra scenes so as to make both candidates have an equal break; if one candidate is not shown at all, then cut out all the scenes of the other candidate.

Mr. Charles L. O'Reilly, chairman of the Motion Picture Division of the Democratic National Campaign Committee, is advising the chairmen of the sub-committees throughout the nation to be on the lookout for any propaganda in the newsweeklies that favors one candidate more than the other.

Surprise! Surprise!

The surprise party furnished by Nicholas M. Schenck, president of Metro-Goldwyn-Mayer, when, according to a Kansas City dispatch, he was told that there was tremendous opposition to exclusive runs, makes industry history.

To quote Mr. Schenck:

"I did not know the policy (exclusives) was objected to by anyone. We instituted exclusives only where it would be advantageous to us or to theatres. We don't force the policy and we are not pressing it (this year). It has been launched in only a few cities, so there is no occasion for serious objection."

Being only the president of Metro-Goldwyn-Mayer, Mr. Schenck undoubtedly could not have been so close to his organization to know that the spread of exclusives is already working hardships on exhibitors, is responsible for exorbitant rentals from exhibitors; that one company has already put itself on record with its sales force to get more money because the threatened exclusive selling will create a buyer's market; that exclusives will force thousands of patrons to stay away from the pictures they cannot afford to see, and has already resulted in the most drastic single proposal from combined exhibitor organizations representing the entire country.

Perhaps the industry expects too much when it asks that a head of a producing body know what the distribution end is doing. Perhaps Mr. Schenck and the other presidents do not know, for example, that Fox West Coast theatres are being sold first, second, third and fourth runs in Seattle, and first, second and third runs in all cities where they have one or more theatres and where there are competitive independent theatres, and that exchanges are refusing to sell any independent theatres in the city where the independent theatre is a Fox West Coast competitor, and that increased protection of six months is not a rare thing.

Perhaps Mr. Schenck and the other producer presidents do not know that the independents of this country, which helped make every company what it is today, are faced with the prospect of closing their doors unless relief is coming.

It is about time that somebody gave the exhibitors of this country a grand surprise party in the nature of a square, a fair contract and a desire to recognize their right to live.

Again, Mr. Schenck, how would you feel, if you were an independent exhibitor facing these conditions? Would you keep quiet or fight with all your resources? What would you do?—Jay Emanuel, in *The Exhibitor*, Emanuel-Goodwin Publications.

HARRISON'S REPORTS

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The Secret Exhibitor-Leader Conferences with Sidney Kent

Despite the secrecy that has surrounded the proceedings, it has come to light that H. M. Richey and Sidney Samuelson, representing Allied States Association, and M. A. Lightman and Ed Levy, representing Motion Picture Theatre Owners of America, have been in conference for several days with Sidney R. Kent, president of Fox Film Corporation, endeavoring to agree (1) on a new standard exhibition contract, (2) on the elimination of the "exclusives," and (3) on relief against "protection," with the understanding that, if a satisfactory settlement of these three major points of exhibitor-producer dispute were effected, the exhibitor-representatives would agree to drop the plan for federal legislation adopted in Chicago a few weeks ago by the joint committee of the two national exhibitor organizations.

If the industry were prepared to grant, through Mr. Kent, the relief the exhibitors are entitled to definitely and unequivocally, nothing might be said against these proceedings, but in view of the fact that Mr. Kent negotiated with these organizations for a fair standard exhibition contract once before only to find himself afterwards in the humiliating position of having to admit that he was unable to induce those he was supposed to represent to accept the contract form agreed upon at the joint conferences, I suggest that you consider carefully whether Mr. Kent's present activities are not likely to result in a fatal delay of the legislative program already agreed upon without gaining for you anything substantial. It is not the first time that promises have been given your representatives by the other side; and not the last time that they have been broken. In the Los Angeles zone they have been accused of having broken promises that they gave even to the Federal court.

That the producer side of the motion picture industry does not intend to treat with you on a basis of justice and fair play may be evidenced by the proposed settlement of the major points of dispute. Enough information has leaked out to cause anxiety as to whether the cure they propose would be in any degree better than the disease. As a substitute for the "exclusives," for example, they have proposed that a definite number of the best pictures (the figure 52 has been mentioned) be selected to be made available only to theatres that charge a minimum admission price of twenty-five cents. If such a plan were agreed upon by the exhibitor representatives it would make it necessary for all those exhibitors who are now charging twenty, or fifteen, or even ten cents to increase the price to twenty-five cents when they would show one of the "quality pictures," thus varying their prices constantly.

What effect a fluctuating price policy will have on such theatres is not difficult to imagine. The legitimate theatre killed itself with the theatre-going public because every time a fairly good show came along the admission price was increased.

But who will select the "quality pictures"? Will the producer-distributors agree among themselves upon the appointment of a single person to do the selecting? Hardly likely! Even if they did agree on such a person, we can hardly depend upon their accepting his recommendations any more than they are accepting the recommendations of their man, Mr. Hays, in regard to story material: daily does Mr. Hays ban books and plays, and daily do they disregard his bannings, in some cases making an unimportant change in the plot here and there so as to give him an opportunity to do some arguing with those who protest against the production of such material. And will the chain theatres be included in the minimum admission price agreement? Many of these theatres are now charging anywhere from twenty-five to ten cents during the day and give several vaudeville acts in addition to a full picture program.

The proposal for zoning and protection, consisting of local boards and of a national appeal board, sounds inter-

esting, indeed, but if "protection" and price-fixing are illegal, as many exhibitors, members of the rank-and-file as well as leaders, in addition to some legal minds, contend, how can it be sustained?

But even if the setting up of such boards were not illegal, what is to be their composition? Will the majority of the members be independent exhibitors? Hardly likely! Will exhibitors who are in partnership with the affiliated chains be eligible to membership to sit as independents? Most likely yes!

These features in the plan and others that have not yet been unfolded call for the most serious consideration by you as well as by every independent exhibitor. You should ask yourself if you are willing to accept this program as a substitute for the program that will bring you definite relief—the program that calls for the passage of the Brookhart Bill. It would even be inadvisable to make any changes whatever in the Brookhart Bill, or to substitute the bill that was agreed upon at the joint Conference in Chicago, for the Chicago bill is not as beneficial to you as is the Brookhart Bill! Besides, the Brookhart Bill, because of the efforts we have exerted to gain support for it, has already become known to many associations throughout the country, which are ready to lend us their moral support to put it over either at the short session of the Congress or at the next.

Personally, I have no faith whatever in the outcome of these secret proceedings, which I consider "strike" proceedings, engineered by the Hays organization with the object of thwarting, or at least of delaying, your efforts at getting relief through Congress. And the best proof of it is the fact that, since these conferences were started, two so-called neutral exhibitor organizations, the Massachusetts and the West New York (Buffalo) units, have joined the M. P. T. O. A. ranks. The excuse they have given for joining M. P. T. O. A. is their opposition to federal legislation. But isn't this excuse flimsy in view of the fact that M. P. T. O. A. has agreed, through Mr. Lightman, its president, and through its other representatives in Chicago, on federal legislation? Even before the Chicago joint meetings Mr. Lightman threatened the producers with sponsorship of federal as well as of state legislation unless they adopted the Five-Five-Five contract.

Are some of the leaders trying to carry water on both shoulders?

This paper advises you to carry forward the plans for mass meetings in Chicago and in New York City to gain support for a federal bill against block-booking, protection and exclusives. Do not allow yourselves to be diverted from the original program by plans of doubtful value—plans which no one, as it may develop, has authority to carry out. Your leaders will have to obey your wishes if you should make them known to them. If they should disregard them, then ask them to step down, choosing new leaders. In any event, do not let these negotiations result into a settlement that may leave you helpless.

Act today!

IS CAPTURING CHURCH GOOD WILL OF GREATER BENEFIT THAN MAKING MORE DECENT PICTURES?

The October 26 issue of *The Christian Century*, one of the most highly influential religious publications, printed the following editorial:

"Milliken Lining Up Protestants To Aid Films":

"So runs a headline clear across the front page of the *Film Daily* of October 12. Underneath a brief article announces that the Hays office through ex-Governor Carl E. Milliken is developing an expansion whereby a national association of Protestant churchmen will be 'lined up.' The

(Continued on last page)

"Three on a Match" with Warren William, Joan Blondell, Bette Davis and Ann Dvorak

(First Nat'l, Nov. 5; running time, 63 min.)

Unpleasant! There is too much suffering and ugliness in this picture, which depresses one. The scenes showing the kidnapped child in the hands of his abductors, in squalid surroundings, ill and unkempt, will wring the heart of any one; sensitive people will not be able to watch it, especially the situation in which the abductors decide to murder the child when they realize they are trapped. The horror of the Lindbergh kidnaping is still vividly imprinted in the minds of American people. The gradual downfall of the mother is horrible. The situation in which she decides to sacrifice herself for the child's sake is heart-rending. The pleasant parts of the picture are so few and far between that one is conscious only of the ugliness. There is no excuse for the wife to be dissatisfied; she had everything—money, a loving husband, and a charming child.

In the development of the plot, the heroine is shown, while on the boat, leaving for Europe, meeting a man and, before the boat had left, following him with her child. She takes to drink and then to dope. A friend of hers, with whom she had gone to school, sees her and, unable to stand the sight of that innocent child's being reared in such an environment, calls on the hero and informs him of his wife's whereabouts. With her help, the father regains his child. After his divorce, he marries the friend, a kindly girl. They are happy until the lover of the ex-wife, in order to exact money from the hero, kidnaps the child. The mother is horrified. The police search everywhere and when they are about to close in on them the kidnapers decide to murder the child. But the drug-filled mother, after writing with her lipstick on her white night-gown where the child is, jumps from the window and is killed. The police read the writing and raid the apartment, rescuing the child.

The story is by Kubec Glasmon and John Bright; the direction, by Mervyn LeRoy. Grant Mitchell, Lyle Talbot, Sheila Terry, Glenda Farrell and others are in the cast.

Unsuitable for children or for Sunday showing.

"The King Murder" with Conway Tearle

(Chesterfield Pictures; running time, 67 min.)

A good program murder melodrama. It has been well produced, and the interest is held to the end. The solving of the murder is done in an ingenious way, and the identity of the murderer comes as a surprise; several people are suspected of the crime. Sympathy is felt for two of these people who, though innocent, become involved in the murder.

The hero is head of the homicide squad. He receives a call from the heroine, who tells him that her husband is having an affair with another woman. Since he loves the heroine, he tells her he will see what he can do to restore her happiness. He calls the husband up to invite him out to lunch so as to talk to him. During the conversation he is interrupted by one of his detectives who tells him the woman in the case had been found murdered. He tells this to the husband, who is shocked and asks if he may join in the investigation. Several people are suspected, especially a young man who had entered the woman's apartment to take some letters that she had kept to blackmail him with. When he entered the room he found the heroine dead. The mystery is finally unravelled; it is discovered that the heroine's husband was the guilty person. He had given the woman some poisoned phonograph needles and when she had gone to play the phonograph she was poisoned. The same thing happens to the husband when he rushes to the machine to prevent the hero from touching it. The husband dies. The hero comforts the heroine.

The plot was adapted from a story by Charles Reed Jones. It was directed by Richard Thorpe. In the cast are Natalie Moorhead, Marceline Day, Dorothy Revier, Don Alvarado, Huntley Gordon, and others.

Not suitable for children or for Sunday showing.

"Virtue" with Carole Lombard and Pat O'Brien

(Columbia, Oct. 25; running time, 67 min.)

For a drama of its kind it is good; it holds the interest well. Considerable sympathy is felt for the heroine, who, though she had been a street walker, had remained faithful to her husband after their marriage. The scenes that show her husband accusing her of infidelity when in reality she was innocent are dramatic. The theme is not pleasant in that it deals with street walkers and shows them plying their trade:—

The heroine is ordered out of the city by the police because she had been caught soliciting. But she does not go.

Instead she meets the hero, a taxicab driver, and they eventually fall in love. They marry; but the hero is disillusioned when on their wedding night a detective calls on the heroine to find out why she had not left the city. The hero is willing to go through with his marriage. For a time he is very happy but always a little suspicious. The heroine had been saving money the hero was giving her so that the hero might buy an interest in a gas station. She is fooled into giving one of her former street associates two hundred dollars. When she finds out she had been tricked she calls on the girl and tells her she must have the money. The hero sees her entering the hotel and suspects the worst. He follows her the next night and sees her go there again. When she returns with the two hundred dollars he accuses her of being unfaithful. She orders him out of the house. The girl on whom she had called is found dead. The heroine is arrested. But it is finally proved that the girl had been killed by a man she had been living with. The hero and the heroine are reconciled.

The plot was adapted from a story by Ethel Hill. It was directed by Eddie Buzzell. In the cast are Mayo Methot, Jack LaRue, Ward Bond, Shirley Grey, and others.

Not suitable for children or for Sunday showing.

Substitution Facts: On the contract 2023 is listed as "The Half-Way Girl" and as described in the work sheet was to have been adapted from the novel "Via Manhattan," by Hawthorne Hurst. Since "Virtue" is replacing "The Half-Way Girl" it is a story substitution and you are not obligated to accept it.

"Scarlet Week End" with Dorothy Revier

(Irving Pictures; running time, 57 min.)

A moderately entertaining program murder melodrama. It holds the interest to a fair degree because the murderer is not identified until the closing scene. But the plot becomes rather involved and at times the action drags; in addition, the sound occasionally is poor, making it difficult to follow what the characters are saying. Sympathy is felt for the heroine who suffers because of her husband's unfaithfulness.

In the development of the plot it is shown that her husband had been having affairs with two married women. At a house party given by the husband these two women are present with their husbands and other guests. The hero, who was in love with the heroine, and who had been disappointed because she had not married him, sees the murder of the heroine's husband. But he cannot identify the murderer. The heroine is suspected because bloody pyjamas are found in her room. But the detective called in to unravel the mystery finally proves that the murder had been committed by one of the husband's paramours out of jealousy for his attentions to another woman. The hero and the heroine are united.

The plot was adapted from a story by Willis Kent. It was directed by George Melford. In the cast are Theodore Von Eltz, Phyllis Barrington, Niles Welch, Eddie Phillips and others.

Not suitable for children or for Sunday showing.

"Air Mail" with Ralph Bellamy and Pat O'Brien

(Universal, Nov. 2; running time, 82 min.)

A great thriller! In one scene, one will feel the same thrill as one felt in the Warner Bros. picture, "The Crowd Roars," for a human being, pilot, burns alive when his plane crashes and the gasoline catches fire. The cries and the groans of the dying man are heart-rending. Other thrilling sights are those in which Pat O'Brien, as a crack pilot, flies his machine in a dare-devil fashion: he takes tail spins, rolls over and over barrel-like, and flies through the one door of a, what seems to be, barn, or a hangar, and comes out through the other door. Pilots have been seen in pictures to fly under a bridge, but never through a low building. There are many other thrilling sights, the last one being that which shows Pat O'Brien grounding in a snow-covered mountain and rescuing Ralph Bellamy. This part of the film is also moving, for the two men up to that time had been shown as being enemies. The broadcasting of Bellamy's accident adds realism to the affair.

Thrilling as it is, and such as to please the masses greatly, "Air Mail" appeals to the crude emotions. Refined persons may find fault with O'Brien's disreputable conduct, and tender-hearted ones will, no doubt, feel horrified at the sight of a human being's being burnt alive.

U. S. N. Lt.-Com. Frank Wead wrote the story, and John Ford directed it. Gloria Stuart, Slim Summerville, and others are in the cast.

Not suitable for children or for Sunday showing.

"Wild Girl" with Charles Farrell and Joan Bennett

(Fox, Oct. 2; running time, 77 min.)

A fair entertainment for second rate theatres and down the line. The trouble with it is the fact that it is too long, and the acts of the characters are either unpleasant or demoralizing. Unpleasant, for example, is the incident of the villain's making an insulting remark to the heroine. Demoralizing is the incident of the heroine's promising the man who wanted her as his wife but whom she did not love, that she will marry him provided he kills the man who had insulted her. Another such scene is the hero's shooting the villain and killing him in cold blood. The fact that the villain had disgraced his sister is no justification for the murder. There are other acts in the film that appeal to the crude emotions and to the primitive passions.

The story has been taken from Paul Armstrong's dramatization of Brete Hart's story "Salomy Jane's Kiss." The action unfolds in the days immediately after the Civil War, and shows the characters dressed in the costumes of the period. Though the locale is Redwood City, in the High Sierras, which is a Northern climate, the atmosphere is Southern. Even though this may be historically true, it gives the spectator a mild shock, for he is accustomed to associate Southern atmosphere only with the South. Miss Bennett is no wild girl of the woods at all, for her skin is as white as snow and her hair Broadway blonde. Charles Farrell is fair as the avenger of his sister's honor. Ralph Bellamy, Eugene Pallette, Irving Pichel, Sarah Padden, Morgan Wallace, James Durkin, and other actors appear.

Unsuitable for children or adolescents; not a proper picture for a Sunday.

"That's My Boy" with Richard Cromwell

(Columbia, Oct. 6; running time, 71 min.)

This review has been written from the press-sheet. The picture does not seem to be a good entertainment by virtue of the fact that the hero is shown as an egotistical jackass. The only touching as well as thrilling part of the action is toward the end, where Cromwell sends to the District Attorney the check for one hundred thousand dollars he had been able to exact from the father of the girl he loved to give up that girl, his idea being to protect those who had invested in an investment fund of his, but whose money had been gambled away by the broker. The crowd cheers him.

The story is by Francis Wallace; the direction, by Roy William Neil. In the cast are Dorothy Jordan, Mae Marsh, Arthur Stone, Lucien Littlefield, Otis Harlan, Leon Waycoff and others.

Even though the hero does not set a good example to children and adolescents by his swellheadedness, it doesn't seem to be so harmful as others. Not bad for Sunday showing. (There will be a review of the picture later on, if the facts warrant it.)

"They Call It Sin" with Loretta Young, George Brent and David Manners

(First Nat'l, Nov. 12; running time, 80 min.)

A mildly entertaining picture; some of the characters are unpleasant, especially the hero, who is weak and spineless. The heroine is a sympathetic character but that is not enough to hold the interest throughout since there is little suspense and the story presents nothing novel:—

The hero stops over in a small town to transact business. He meets the heroine and they become friends. She tells him of her musical aspirations and how she hates the small town. He leaves after making her believe he is fond of her. She quarrels with her "mother" and then learns she is not her "mother" but that she had adopted her. The heroine goes to New York and calls on the hero at an inopportune time—he was expecting his fiancée and her parents for dinner. A doctor, friend of the hero, takes her away. The heroine learns about the hero's engagement and is heartbroken. After the hero's marriage she takes a position as piano player for a theatrical producer. She composes good music. When she refuses to live with the producer she is discharged. She discovers that he had stolen her compositions. The hero, who had called on the heroine and wanted to help her, goes to the producer's apartment. A quarrel ensues and the producer falls from the terrace to the street below. The heroine, in order to save the hero, assumes the blame, but the producer, before his death, tells them it was an accident. The heroine realizes it is the doctor and not the hero she loves.

The plot was adapted from the novel by Alberta Stedman Eagan. It was directed by Thornton Freeland. In the cast are Una Merkel, Helen Vinson, Louis Calhern, Joe Cawthorne, and others.

Not suitable for children or for Sunday showing.

"Night After Night" with George Raft and Constance Cummings

(Paramount, Oct. 14; running time, 72 min.)

Excellent entertainment. There are many laugh-provoking situations, especially those in which Alison Skipworth and Mae West are together; the contrast between the two women is enough to make one laugh. Skipworth is pictured as an old-fashioned school teacher, who had never tasted of night life, and West as a vulgarian, who takes a liking to Skipworth and decides to show her life. The scene in which the two become drunk is hilarious. The hero is shown as a proprietor of a speakeasy; nevertheless he is likeable, for he is eager to become cultured, and is shown as being kindly. The closing scenes are exciting as well as laugh provoking:—

The hero, owner of a high-class speakeasy, wants to become educated, and so takes lessons from a cultured school-teacher. He is particularly interested in one of his patrons, the heroine. He finally picks up courage to speak to her and learns that she had been born and lived in that very house. He invites her to dinner and begs his instructor to be present and to converse with him as if he knew all about current topics. But to the hero's horror one of his former sweethearts, a rowdyish woman with a loud voice, comes to the speakeasy and insists on sitting at their table. The hero shows the heroine around the house. He is confronted by his latest flame who attempts to kill him. But he outwits her and throws her out. Thrilled by his courage, the heroine kisses him. He thinks she loves him and calls on her the next night. But she tells him she is marrying a society man for his money. The hero insults her. When he leaves her temper is so aroused by what he had said that she rushes to the speakeasy, goes to his room and breaks up everything in it. When he comes in and takes her in his arms she realizes that she loves him.

The plot was adapted from a story by Louis Bromfield. It was directed by Archie Mayo. In the cast are Wynne Gibson, Roscoe Karns, Al Hill, Louis Calhern, Harry Wallace, and others.

Not suitable for children or for Sunday showing.

"The Old Dark House"

(Universal, Oct. 20; running time, 72 min.)

This should certainly please the followers of horror melodramas for it has everything to send chills up one's spine,—a thunderstorm, a spooky house in a deserted section, candles, half-mad people, and a brutal looking butler. The individual performances are so excellent that the story is believable. The first half gradually leads up to the horror scenes, and has moments of comedy to relieve the tension. The second half is tensely exciting. The situation showing the madman, at first gentle, and then murderous, biding his time to jump at the hero with a large carving knife holds the audience in tense suspense; also the situation in which the hero fights with the madman who was attempting to set the house on fire:—

All the horrors occur in a lonely house in the woods, where the hero and his two friends, husband and wife, also two other people, had taken refuge from a rainstorm that had washed the roads away. But with all these horrors, there is a ray of sunshine, in the form of a love affair between two of the characters that sought refuge there.

The plot has been based on the novel by J. B. Priestly. The direction is by James Whale. Boris Karloff, Charles Laughton, Melvyn Douglas, Lilian Bond, Raymond Massey, Gloria Stuart and others are in the cast.

Too horrible for children. Not for Sunday showing.

"Hidden Valley" with Bob Steele

(Monogram, Oct. 13; running time, 56 min.)

This review has been taken from the press-sheet. The picture seems to be very thrilling, and the action is fast. The following is a thumb-nail synopsis:

Steele is arrested for the murder of a professor with whom he was to find a hidden valley in the New Mexico mountains. He escapes. The sheriff calls on the Goodyear people to help him locate Bob by means of their blimp. Gertie Messenger, Bob's sweetheart, manages to conceal herself in the blimp. They locate Bob and take him on but he forces the pilot to help him locate the real murderer. In the meantime, Ray Hallor, Gertie's brother, who was the unwilling tool of Francis McDonald, the villain, locates the valley but the Indians capture him and are about to burn him at the stake when the villain arrives. From above, Bob sees everything and descending from the ladder rescues Hallor. The Indians capture the villain.

It seems to be a good entertainment, suitable for children and for Sunday showing.

heart of the article is in this sentence: 'Since nine-tenths of the criticisms of motion pictures from religious denominations are estimated as having come from Protestant sects this move is expected to avert many complaints.' Exactly! That is undoubtedly the purpose of the move—to avert the complaints, not to remove their cause! And the method is the old one—previewing committees. It seems incredible, this gullibility of well-meaning churchmen. It has been pointed out again and again by the leading religious journals and by the movie report of the research department of the Federal Council of Churches that such previews are permitted only after the final editing of the film has been done and when it is too late to make any important change. Further, only the blind have not seen that the movie industry has used favorable reviews for promotion purposes and pigeonholed the unfavorable ones. It would seem that the Protestant churches had already provided enough victims for the Hays-Milliken type of cooperation, with its 'honoraria' to Federal council secretaries and expense accounts to scores of other church and civic leaders. The scandal that followed the expose of those honoraria and expense accounts has probably made the Hays office wary about trying that tack again. But the old blandishment of flattery still remains—the purring invitation to preview films on the assumption that the churchman's judgment is really needed by the industry to tell when a picture is rotten.

"Why This Attempt Just Now?"

"Dissillusioning persons who have been persuaded by such flattery is an unwelcome task. But surely someone should point out two facts to any naive churchmen who have been deceived by it. One is that, stupid as the industry has proved itself to be in its neglect of its social responsibilities to the youth of the world, it is not so dumb as not to know when its pictures are vicious in their effects. It needs no churchman to tell it that. The second is that there is a splendid reason just now for the industry to wish to divert the attention of good citizens from the Brookhart bill which is scheduled to come before congress shortly after it convenes in December. In that bill, which has been reported out of the interstate commerce committee and is now order No. 1079, lies the real hope of practical progress toward better movies. It seeks to outlaw block-booking and other vicious trade practices and to restore to the local theatre manager the right to choose his own pictures in an open market. Until that right is gained, he must buy his pictures in blocks of twenty to fifty or more, the bad along with the good, and no amount of condemnation of a picture by any previewing group will release him from the necessity of taking the picture for his theater. Until he is free to choose his pictures, he cannot be responsive to the pressure of his community. The Hays office is doing its utmost to defeat that bill. Part of its strategy is this attempt to divert criticism from legislative halls into its own producer-financed office. Will it be successful? Time will tell."

Lining up prominent churchmen with the object of creating good will among church-goers for the motion picture industry will not result in permanent good as long as the Hays organization is impotent to prevent the producers from putting into pictures such books as "Sanctuary," and such stories as "A Girl Delinquent, Age Sixteen." It is far more beneficial to the motion picture industry for Mr. Hays and those who are surrounding him to exert their efforts towards cleansing the screen rather than to creating good will for the industry among the churchmen; when the screen is cleansed, good will will come of itself, whereas with such pictures as "Sanctuary," "An American Tragedy," "A Girl Delinquent," "Freaks," "Kongo," "The Age of Consent," and the like, no efforts to capture good will will result in permanent good.

Incidentally, this article proves to you that if we should concentrate our efforts on the Brookhart Bill we shall have the support of *The Christian Century*. And this means a great deal, for its influence is great. Support on the part of this publication will mean support on the part of almost every religious publication. The churches are in sympathy with our efforts to improve the quality of the moving pictures and to better the lot of the independent exhibitor. Therefore, do not throw such support away either by substituting some other bill for the Brookhart bill, or by modifying it. It is very good as it stands.

THE NEED FOR A LAW SUCH AS SENATOR BROOKHART'S BILL PROVIDES FOR

If you had not been convinced that a law such as the Brookhart Bill provides is necessary for the salvation of the motion picture business, the announcement that Paramount has acquired the picture rights to the William Faulkner

book "Sanctuary" should induce you to change your mind.

"Sanctuary," from the point of view of literature, is a work of art; but as material for a picture it is the vilest thing imaginable. There is not a single healthful thought in the mind of any one of the characters. The central character is a degenerate and his doings are revolting.

Will the Paramount production heads picture the incident of the bloody corn cob? Will they show the burning of an innocent man by a mob's setting fire to the prison? Will they show, or even imply, what happened in the room at the house of prostitution when Temple and her boy friend were together and Poppey, the degenerate, was whining like a horse? Will they depict the incident where the blood runs down Temple's legs? Will they mention the fact that Poppey, when a child, cut the tail of a cat with a pair of scissors?

Some Paramount executives must have lost their senses to buy this book for picture purposes. It seems to be an act of desperate people, trying to use desperate means to save a crumbling edifice.

What prompted them to acquire the picture rights to this book is, no doubt, the publicity it has received; it is a Best Seller, and the sale of the book was, at the time of writing this editorial, more than 130,000 copies. But publicity alone is not enough, as experience has proved, to put a picture over. "An American Tragedy" is the best proof of it; since talking pictures came, no other book has received as much publicity, I believe, as "An American Tragedy"; and yet the picture failed miserably at the box office.

If the Brookhart Bill had been a law, Paramount would not have dared buy this book for picture purposes, for it would be compelled to furnish the exhibitor, as that bill provides, with a synopsis of one thousand words or more before selling the picture. And no exhibitor would buy it, for the synopsis would give an idea to him what the nature of the material is. But now they are able, because of the fact that they sell pictures without any descriptive matter, to foist it on the helpless exhibitors.

If you have any regard for your family, show the same regard for the families of other people; if you do not want your children to see degenerate characters in pictures, then do what you can to prevent the children of other parents from seeing them—fight for the enactment of the Brookhart bill into a law. Every decent element in the land will be with you in such a fight.

THE "EXCLUSIVE" IDEA WILL SOON BE DEAD

Recently I told you that the public reaction on the "exclusive" idea is unfavorable. Information received from Syracuse corroborates it.

When the trailer "This picture will positively not be shown at any other theatre in Syracuse hereafter, so tell your friends that they can only see it here * * *" was flashed on the screen while "Rain" was being shown the first day, the patrons hissed and razzed. The following day some of them went to the box office and demanded their money back, saying that they could not sit through the picture; and during the showing of the trailer some of them applauded and said: "It shouldn't be shown in any other theatre!"

Do not let the "exclusive" idea frighten you. It is my belief, in fact, that the two companies that first started the idea are rendering you a great service by selling their pictures on the exclusive plan; their line-up this season is, in the main, so poor that you will be the gainer by not being able to show them.

Even if they had the best product in the market, the idea still would fail, because it is unsound. To begin with, most picture-goers think it is nothing but one of those highly exaggerated statements made so often when pictures are exploited and they do not believe it; on top of this, patrons will not suffer to be held up just because the owners of a particular picture feel that the public ought to pay more. The losses they will sustain while they are experimenting with this "crackaloo" idea will be so big that they will soon be glad to abandon it.

And wait until the stars realize what "exclusive" showing of the picture in which they appear means to their popularity!

NEW YORK MASS MEETING FIRST OF DECEMBER

According to an announcement by Sidney Samuelson, chairman of the committee on arrangements, the New York mass meeting of independent exhibitors will be held at the Park Central Hotel, on December 1. Arrangements for special rates have been made.

The first meeting will be held at 11:00 a.m.; the second, at 2:00 p.m.

Be on hand at that meeting. Make your reservations now!

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The Thought In the Minds of Some Producers

What is prompting some producers and Mr. Hays to encourage the secret conferences between the representatives of the two national exhibitor organizations and Mr. Kent is their hope that the exhibitors will accept the Cleveland agreement as the basis for similar agreements with the exhibitors of all other zones.

The Cleveland agreement was the result of the suit the Cleveland independent exhibitors had brought against the Hays organization, Loew's, Inc., and others, charging conspiracy in restraint of trade. The defendants signed the agreement in return for the dropping of that suit.

The main points of that agreement is a classification of the theatres in different classes—Class A, Class B, Class C, Class D, and Class E.

Class A theatres are those that charge twenty-five cents admission or more; Class B, those that charge less than twenty-five and more than nineteen cents; Class C, (1) those that show two or more features on the same bill, and/or give premiums, and/or admit two persons on one ticket, and (2) those that charge less than twenty cents and more than ten cents; Class D, those that charge ten cents or less; and Class E, the Terminal, Strand, Standard, Great Lakes, Roxy and Cameo theatres, provided they charge twenty-five cents or more, show only one feature, admit only one person on one ticket, and do not give away premiums; if they do, then they will be classified as Class B, Class C, or Class D, as the case may be.

The Fourth article of this agreement specifies that Loew agrees not to "demand, contract for, or require the distributor thereof to grant protection of more than: * * *

"(f) Forty-two (42) days after the conclusion of the first run against Class E theatres, if a license for a second run of any such motion picture at the Mall Theatre is granted Loew, *provided the Mall Theatre, in each such case for each and every person at every evening performance, charges an admission price of not less than twenty-five (25¢) cents.*"

[The italics are by HARRISON'S REPORTS.]

Paragraph "D" of this (Fourth) article specifies:

"In the event that on any day or days during the term hereof the admission price for evening performances at either the Park Theatre or the Granada Theatre, in the city of Cleveland, shall be less than thirty (30¢) cents, then respective *control prices specified herein for determining* Class A, Class B, and Class E theatres shall be for such day or days only automatically changed and reduced by the amount the admission price during such day or days for evening performances at the Park Theatre or the Granada Theatre is reduced from thirty (30¢) cents; provided that on such day or days the Park Theatre and the Granada Theatre, as the case may be, then shall not be within any classifications herein provided for theatres of the Cleveland Exhibitors."

Paragraph "E" states:

"If Loew contracts for the second or subsequent run exhibition of any of said motion pictures at any of its theatres at which the charge for admission at evening performances is less than the admission price herein in Paragraph Second (A) specified or as such admission charge may be from time to time changed and reduced as provided in Paragraph Fourth (D) hereof for the determination of Class A theatres and/or at which two or more feature motion pictures are exhibited and/or at which gifts or premiums of any kind or description are given away and/or at which more than one person is admitted for the admission price of one person, then and in that event the same classification herein made of the theatres of the Cleveland Exhibitors shall be, for the purpose of this agreement, made of such particular theatre of Loew on the day or days when so exhibiting such motion picture second or subsequent run. In any such case Loew agrees not to exhibit at any such theatre on such day or days any of such motion pictures prior to the date of the

availability thereof for theatres of the Cleveland Exhibitors in their respective classifications."

Paragraph "F" states:

"Notwithstanding the definitions of a first and second run exhibition in Paragraph Third hereof, if Loew contracts for first and second run exhibitions of any of such motion pictures at any of its theatres, Loew shall have the right to exhibit such motion picture 'day and date' or otherwise before the thirty-sixth (36th) day after the conclusion of the first run thereof at any one or more or at all of its theatres which are not, at the date or dates of exhibition thereof, within any of the classifications herein provided for the theatres of the Cleveland Exhibitors. If Loew contracts for only second run exhibitions of any such motion picture at any one or more of its theatres, Loew shall have the right to exhibit such motion picture at such of its theatres as are not at such time included within the classifications herein provided for the theatres of the Cleveland Exhibitors, twenty-one (21) days after the conclusion of the first run thereof; and in each such case such motion picture shall not become available to the Cleveland Exhibitors until the thirty-sixth (36th) day after the conclusion of the first run thereof."

The Fifth article states:

"It is expressly agreed that the provisions herein in Paragraph Fourth (A) contained, concerning periods of protection, shall not be interpreted or be deemed to obligate Loew not to contract for the exhibition of any motion picture in Cuyahoga County for only a 'first and/or second run and exclusive of any other exhibition thereof', and if Loew so contracts it shall not thereby be deemed to have breached any of the provisions of this agreement since the entire subject matter of licensing 'exclusive runs' of motion pictures is not covered or intended to be covered by this agreement, neither of the parties waiving any right in such regard."

The Twelfth article states:

"The Cleveland Exhibitors jointly and severally and Loew agree that any exhibitor of motion pictures in Cuyahoga County, Ohio, not now a party to this contract, may become such, subject to all its obligations and entitled to all of its benefits, upon executing counterparts of this agreement and by delivering one thereof to Loew and the other to Samuel Horwitz, Esq."

The vice of this agreement is threefold:

First, it establishes a bad precedent for other territories now having more moderate protection than that stipulated in it. This may have an adverse influence in pending cases in which exhibitors are attacking similar schedules as unreasonable;

Secondly, it is probably illegal as, what the courts may determine, a combination and conspiracy between competing distributors and competing exhibitors to fix prices of admission which the public must pay for motion picture entertainment, thus exposing all participants to prosecution under State and Federal Anti-Trust Laws. In this connection, allow me to call your attention to the fact that the Supreme Court of Kansas, in the case of *United Artists vs. R. E. Mills*, has held that a provision for a minimum admission charge in a single exhibition contract renders that contract illegal under Kansas law. If that is so, what would the court say when a minimum admission scale is agreed upon by all interests and is incorporated into all contracts?

Thirdly, it subjects all parties to liability for treble damages under Section 7 of the Sherman Act for all injuries inflicted on any person by operations under the agreement.

HARRISON'S REPORTS suggests to you that you refrain from signing this agreement, or, for that matter, any other agreement that contains similar provisions, unless you sign it with the consent of your counsel.

Only the Brookhart Bill can bring you relief.

"Thrill of Youth" with June Clyde*(Invincible Pictures; running time, 63 min.)*

A fair program picture. The story is simple and presents nothing novel, although it has human interest, some suspense, and a little comedy. The enmity between two brothers because of their love for the same girl is unpleasant, but at the end they make up. The heroine is not a particularly appealing character, for she shifts her affections from one brother to the other and then back again, without really knowing what she wants:—

The heroine becomes attached to the hero, but when his younger brother returns from a trip she switches her affections to him. The father of the two boys was in love with a married woman who in turn loved him. He advises his sons to settle down and marry. The younger brother proposes to the heroine and she accepts him. Not wishing to hurt the hero she asks him to meet her and they go to an old farmhouse which they had frequently visited. He forgives her but starts drinking and is forced to go to bed. Since it was raining they could not leave the house and the heroine is worried about her reputation. But the father arrives with the woman he loves and the heroine explains all. The next day when she returns her fiancé demands an explanation. He accuses the hero and knocks him down. The heroine realizes it is the hero she loves and not the younger brother.

The plot was adapted from a story by E. T. Lowe. It was directed by Richard Thorpe. In the cast are Allen Vincent, Dorothy Peterson, George Irving, Lucy Beaumont, Matty Kemp, and others.

Not suitable for children or for Sunday showing.

"Silver Dollar" with Edward G. Robinson, Aline MacMahon and Bebe Daniels*(First Nat'l, Dec. 10; running time, 82 min.)*

Excellent! By eliminating the portion of the book that related to the unhappy life of the hero's daughter, the ugliest part of it has been removed. As it now stands it is a marvelous character study of an egotist, who, despite his faults and shortcomings, arouses sympathy. In addition, the background is extremely colorful, for it shows the building up of the State of Colorado. Although a fictitious name has been used, this story is supposed to be that of the life of Haw Tabor who, by his generosity when he became wealthy, added much to the culture and building up of the State, although he himself was not a cultured man. Even the fact that he forces his wife to divorce him so that he might marry another woman is understandable, for he was a man of impulses, warm and generous, and his wife, though she loved him, was cold and practical. The other woman fed his vanity and gave him that warmth in life that he craved so much from people. The scenes that show the loss of the hero's fortune are pitiful. His eventual collapse in the opera house that he had built will bring tears to one's eyes.

The story revolves around the prospecting days of 1859. The hero had visions of finding much gold. Instead, by staking two German prospectors, he obtains an interest in a silver mine. After that everything he touched seemed to be blessed and brought him great wealth. He becomes lieutenant governor of the state, and to show what a generous man he was he builds a beautiful opera house for the people, and also presents a parcel of land to the U. S. Government to build a post-office. Then he meets a beautiful young woman who really falls in love with him. Craving warmth that his wife did not possess he forces her to divorce him. He is then elected Senator on a thirty-day term, goes to Washington and is married there, the ceremony being attended by the President of the United States. He is extremely happy and becomes wealthier. Suddenly silver loses its value and gold becomes the standard. His entire fortune collapses and he is left a poor and broken man. But his wife does not desert him; she sticks by him and tries to encourage him. He meets a former Senator who loans him money. This Senator is so sorry for him that he tells him he will see to it that he, the hero, is appointed Postmaster. This fills the hero with joy, but he waits in vain for notification from Washington. One day he wanders into the old opera house and collapses there. He is brought home and dies just as he receives a notification of his appointment. The two wives meet at the funeral and comfort each other in their grief.

The plot was adapted from the novel by David Karsner. It was directed by Alfred E. Green. In the cast are David Landau, Russell Simpson, Jobyna Howland, Robert Warwick, Charles Middleton, and others.

Suitable for children and for Sunday showing.

"Rackety Rax" with Victor McLaglen*(Fox, Oct. 16; running time, 65½ min.)*

Just fair! Something went wrong, for the novel provokes much laughter. The greatest defect is perhaps bad casting and wrong direction; it has been directed as a serious drama in parts, and as burlesque in other parts, whereas it should have been treated as a farce-comedy. Whatever the cause, it does not click. The football games are the funniest; they show the racketeer's crew of thugs, wrestlers and fighters, who comprise his team, knocking out all their opponents with steel helmets, brass knuckles and the like. There is some sort of a romance in the picture which does not have much significance.

The story revolves around the efforts of a racketeer to include football in his many rackets. He gets together a team comprised of thugs, wrestlers, fighters and gangsters, and then buys a college. Using the brutal means they do, he wipes out every opposing team. The money is rolling in and the racketeer is happy. But his enemy, another racketeer, decides to crash into the football racket too. He buys a college and gets a team together that is even tougher than his opponent's. At their first game together a free-for-all starts. Finally machine guns are brought into the battle. The two chief racketeers run to safety, in the car belonging to one of them. But the henchman of the first racketeer had put in an explosive in the car to help his boss get rid of his enemy. His efforts to have his chief stay out of the car are useless. The two men get into the car, start it, it explodes and that is the end of them both.

The plot was adapted from the novel by Joel Sayre. It was directed by Alfred Werker. In the cast are Greta Nissen, Nell O'Day, Arthur Pierson, Allan Dinehart, Allen Jenkins, Vincent Barnett, and others.

Not suitable for children or for Sunday showing.

"Hot Saturday" with Nancy Carroll and Cary Grant*(Paramount, October 28; running time, 72 min.)*

This picture is vile. In one scene, it is implied that the fiancé had undressed the heroine, whom he had found in the rain unconscious and had taken to his cabin. And it is demoralizing in that it shows the heroine deliberately surrendering herself to the hero, who had a bad reputation with women, just to spite the man who loved her but who had believed the worst of her, even though she had been innocent of any wrong-doing up to that time. If we accept the morality of this act, young girls may deliberately surrender to young men who want them if they should find themselves under similar circumstances. The picture is one drinking party after another among young folk, who gather in lonely places and "cut up." The inconsistency of it all is the fact that the action takes place in a small town. In the book, the lover goes back to the heroine and apologizes to her for having misjudged her. In the picture, Paramount changed that and made the heroine marry the rounder, who is not a married man in the picture story though he was one in the book. The changes made in this and in other parts of the plot have not helped matters, for the picture is, as said, vile and demoralizing, and such that no small-town exhibitor can show. When I was reviewing it a group of young women sitting behind me kept whispering and giggling in the scenes that show the heroine recovering consciousness and finding herself undressed under cover and her clothes hung and drying.

The plot has been taken from Harvey Ferguson's novel; the direction is by William Seiter. Randolph Scott, Lillian Bond, Edward Woods, William Collier, Sr., Jane Darwell and others are in the cast.

Tabu for children, adolescents, and as a Sunday show.

"Men Are Such Fools" with Leo Carrillo*(RKO, Nov. 18; running time, 66 min.)*

Indifferent, and in a way unpleasant, for it shows the hero marrying a faithless woman, with whom he is deeply in love. One cannot feel sympathy with a hero who is not intelligent enough to realize that his wife is fooling him; therefore, when he goes to prison rather than tell why he had assaulted the villain one does not feel sorry for him. His doings in prison—his having composed a masterpiece, which had won a parole for him, and his finding his wife dead, with his consequent killing the villain, are not such sights as to give one joy.

The story is by Thomas Lennon; the direction, by William Nigh. Vivienne Osborn, Una Merkel, Tom Moore, Earle Fox, Paul Hurst and others are in the cast.

Not for children or adolescents; unsuitable for Sunday showing.

"False Faces" with Lowell Sherman, Peggy Shannon and Lila Lee

(*Tiffany*, Oct. 16; running time, 83 min.)

This picture is fast-moving and holds one in suspense. As usual Lowell Sherman is the whole show and gives an excellent performance. But it is unpleasant entertainment for Sherman is shown as a scoundrel, a philanderer, with no sense of decency and absolutely without any conscience. It is horrible to see a doctor taking a chance by operating on people without knowing what it is all about, just for the money involved. As a matter of fact, not one of the characters does anything to arouse sympathy. The closing scenes in which Sherman is caught and later tried are exciting:—

Sherman, a doctor working in a free hospital, is ordered to leave the city when the hospital officials discover that he had been extorting money from poor patients. He leaves the hospital telling Lila Lee, a nurse, with whom he had been living, that he will send for her when he is established. He sets up an office in Chicago and through ballyhoo and publicity becomes famous as a plastic surgeon. Peggy Shannon, his secretary, and Sherman become lovers. He takes chances with the lives of people, for he did not know anything about plastic surgery. An operation he performs on a wealthy woman causes paralysis. He then operates on Nance O'Neil to straighten her legs. The medical association decides to investigate him and they find Nance O'Neil in his hospital in a dying condition. They are compelled to amputate her legs. Sherman is arrested and tried. He defends himself and puts up so powerful a plea that the jury bring back a verdict "not guilty!" But Nance O'Neil shoots and kills him.

The plot was adapted from a story by Kubec Glasmon and Llewellyn Hughes. It was directed by Lowell Sherman. In the cast are Berton Churchill, David Landau, Harold Waldridge, Oscar Apfel, Miriam Seegar, Joyce Compton, and others.

Not suitable for children or for Sunday showing. Good for first-run down-town theatres.

"Magic Night" with Jack Buchanan

(*United Artists*, rel. date not set; running time, 71 min.)

Dull! It is the old, old story used in operettas—slow-moving, with some human interest, no suspense, and with the music slowing up the action, particularly because the voices are not exceptional. Besides, it has an all English cast, unfamiliar to American audiences, with the exception of Jack Buchanan; but he is no Chevalier or Gable, as *United Artists* would have you believe. It has been lavishly produced and the background is colorful. The heroine is a sympathetic character, but that is not enough to hold the interest since the story is all too familiar:—

The hero, an officer in the Army, living in gay Vienna, and his fellow officers, lead a happy life. He is in love with the heroine, an assistant in a flower shop, and she is in love with him. But his father tells him that the Emperor had decreed that he is to marry a Countess. This the hero refuses to do and arranges with the heroine to elope. He asks her to pack, saying that he will return for her. But he does not, since that very night war is declared and he is ordered to the front. He sends a note to the heroine but it is never delivered to her; instead, she receives a letter from his father telling her that the hero will not see her any more. The war is over. The hero now is penniless and accepts work as a clerk in a shoe store. The heroine is a famous singer. They eventually meet. Explanations are in order and they are united.

The plot was adapted from a story by Holt Marvell and George Posford. It was directed by Herbert Wilcox. In the cast are Clive Currie, William Kendall, Herbert Carrick, Anna Neagle, and others.

Suitable for children and for Sunday showing, if you have to show it.

"Scarlet Dawn" with Douglas Fairbanks, Jr. and Nancy Carroll

(*Warner Bros.*, Oct. 29; running time, 62 min.)

Mild entertainment. Although it has been excellently produced, the story is so thin that it hardly holds the interest; somehow it never seems believable. The heroine is a sympathetic character; and so is the hero, to some extent. The situation in which he is brought back to his home by soldiers and is identified by the heroine is suspenseful. The ending is abrupt; it leaves one in doubt as to what will happen to the hero and to the heroine:—

The hero, a Russian prince, is forced to leave Russia when the revolution breaks out. The heroine, his faithful servant, follows him. With the famous Krasnoff necklace he purchases an automobile ride to the boundary of Russia.

They finally get to Constantinople and the hero marries the heroine. He finds work as a dishwasher and she as a scrub-woman. At the restaurant he is forced to work as a waiter and there he meets a former flame of his. She takes him to a restaurant and there over drinks she induces him to leave the heroine and follow her, promising him wealth, after which they could both go to Paris and enjoy themselves. He leaves the heroine and tells her he will send her money. She collapses. The scheme that he was to carry out was to sell an imitation necklace to a wealthy American. At the last minute he revolts and cannot do it. He abandons his flame and when he hears that all unemployed Russians in Constantinople will be sent back to Russia he rushes to the assistance of the heroine. He cannot find her. He is bundled off by the soldiers and in the crowd being put aboard a steamer he finds the heroine. They are reconciled and decide to face life together.

The plot was adapted from the novel by Mary McCall, Jr. It was directed by William Dieterle. In the cast are Lilyan Tashman, Sheila Terry, Betty Gillette, Frank Reicher, Arnold Korff, Guy Kibbee, and others.

Not suitable for children or for Sunday showing.

"Red Dust" with Clark Gable and Jean Harlow

(*MGM*, Oct. 8; running time, 82 min.)

This picture is brimming over with sex. At times it is tiresome. The heat and sordidness of a plantation in the tropics are brought out realistically. The few entertaining moments come when Jean Harlow, as a woman of the streets, starts to wisecrack. She makes the character a believable and even likeable person, because for all her immorality, she cannot bear to see the hero steal the love of a young wife from her husband. The hero is hardly a sympathetic character; he is brutal and thoughtless, and although in the closing scene an attempt is made to make him noble no sympathy is aroused for him. The closing scenes showing Jean Harlow reading bedtime stories to him arouse much laughter:—

The hero runs a rubber plantation in the tropics. A boat which travelled up and down the river skirting the jungle breaks down and repairs are necessary. From it alights the heroine, a woman of loose morals, and forthwith starts to make herself comfortable in the hero's house. Finally he capitulates to her charm and they become intimate. A few days later a young man who is to act as assistant to the hero and his charming young wife arrive at the plantation. The heroine is sent on her way but returns the same night because the boat had again broken down. She notices that the hero had fallen in love with the young wife and is both jealous and disgusted. The husband is sent out to do some work and the hero takes advantage of his absence to make love to the wife. She, too, confesses her love for him. He plans to go to the working ground and tell the husband all. But once there he cannot do it because the husband speaks of nothing but his love for his wife. He returns to his house and in order to make the wife believe he does not care for her he insults her. She shoots him. The husband arrives just at that time. The heroine, thinking quickly, tells the husband that the hero had insulted his wife; she then rushes to take care of the hero's wound. The husband and the wife leave the plantation and the heroine remains with the hero.

The plot was adapted from the play by Wilson Collison. It was directed by Victor Fleming. In the cast are Mary Astor, Gene Raymond, Donald Crisp, Tully Marshall, and others.

Not suitable for children or for Sunday showing.

FROM THE FRYING PAN INTO THE FIRE

The Rialto Theatre, at Williamsport, Pennsylvania, had booked for showing "Payment Deferred," the MGM picture, starting October 26. After showing it for one day the management pulled the picture off, and showed in its place "Kongo"; and in order to square itself with the public, it put in the newspapers the following advertisement:

"We wish to apologize for presenting on our screen yesterday a picture entitled 'Payment Deferred.' That was far below the Rialto's standard of entertainment. We immediately got in touch with Metro-Goldwyn and secured a pre-release of 'Kongo' now playing."

"Kongo" is, if anything, worse than "Payment Deferred." For the Rialto manager, then, to apologize for showing "Payment Deferred" and then to show "Kongo" is just like jumping from the frying pan into the fire. And the worst part of it is the fact that, immediately following "Kongo," he announced the showing of "Faithless."

It is a disadvantage not to be a subscriber to HARRISON'S REPORTS.

THE CAUSES OF SAM KATZ'S RESIGNATION

The industry is still buzzing with discussion as a result of Sam Katz's resignation from Paramount-Publix in consequence of a disagreement between him and John Hertz, his old friend and backer, now the power in Paramount. Mr. Hertz, having seen the losses from the theatres pile up every week without any prospect of being able to reduce them, decided to get rid of them as a liability, either by turning them back to the former owners on a new deal, or by some kind of arrangement with other individual exhibitors by which the sale of Paramount film to those theatres would be assured. Sam Katz, who considered the theatre circuit his brain child, disagreed with him. Perhaps on the spur of the moment he told Mr. Hertz that, if the company did not approve his policy, it might get some one else to run the "works"; and they accepted his resignation.

In the opinion of this publication, Sam Katz created the situation that has brought about his resignation himself; he committed two serious political blunders the effect of which could have no other outcome: the one was the fact that he brought his backers, Hertz, Lasker, and the late Mr. Wrigley into the company instead of continuing to keep them at a distance; the other, the fact that he left the base of operation and went to the Coast. By the one, he gave his backers an opportunity to watch his doings from close quarters, instead of accepting his reports, as was the case up to that time; by the other, he made it possible for those at the Home Office who were antagonistic to his policies and hostile to his person to prove to his backers that his policies were all wrong, thus weakening his influence and lessening his power.

If we should analyze the causes of the disagreement between him and John Hertz, we cannot help feeling that Mr. Hertz was right, for experience has proved definitely and conclusively that theatres in Florida, in Louisiana, or in California, or even in New York City, cannot be conducted from a desk in a building on Broadway and Forty-third Street. And if they could, they certainly could not be conducted successfully by long-distance management. In the several years that Mr. Katz was heading Publix Theatres, he had never taken a full round to come in contact with his men in the field so that he might hear their views from them personally, and to receive their recommendations. The furthest he went, as I have been informed, was fifty miles from New York City. Such a policy was naturally contrary to sound business management, and the exact opposite of that of Mr. Harold B. Franklin, head of the RKO theatres. Mr. Franklin, although he always surrounds himself with a competent staff, makes frequent rounds of all the theatres under his management, hearing the complaints of his managers and encouraging them to express their views freely as to how the service could be improved. And he carries out their recommendations, even though he often disagrees with them. That is why he is so successful.

Even if Sam Katz were to follow the method Mr. Franklin pursues, still he would, in my opinion, be unsuccessful, for I believe that the person who can conduct fifteen hundred theatres as profitably as can fifteen hundred individual managers has not yet been born.

One thing we may say to Mr. Hertz's credit, and that is, that he recognized the truth of this assertion and proceeded to make the best of a bad situation, regardless of his close friendship for Sam Katz; he decided to get rid of all the theatres except some in key spots. It is a process that every theatre owning film company must sooner or later follow if it wants to survive, for no matter how much profit the film department makes, the theatre department will eat it all up.

One other point of disagreement between Hertz and Katz, according to some talk, has been the cost of production. Sam Katz took charge of production on a program of economy. The complaint was that, under the former management, the pictures cost too much. But under Sam Katz they cost more. Under his management, Chevalier's picture cost, according to the best information available, \$1,200,000, when formerly these pictures cost around \$800,000. "Horse Feathers" cost, it is said, about \$900,000. Other pictures cost corresponding sums of money. With the cost of negative so high, how could Paramount, or any other film company, for that matter, recover the cost of production, let alone make any profits, and these big enough to cover theatre losses that reach hundreds of thousands of dollars every week? Remember that, to the cost of negative, must be added the cost of advertising, of prints, of distribution, and of interest on the money invested on the picture during production and selling. More money could not be

exacted from the exhibitors this year, for the number of those who go to pictures now is smaller.

What is Katz going to do now? Regardless of his belief that there is profit in large scale theatre operation, it is unlikely that he will engage in such a venture again, for not only choice theatres are scarce, but he dare not risk embarking again in such an enterprise. Down in his heart he must know that it is a gamble, even though he may not have yet been convinced that it is a folly. And there hardly seems a position open for him in any other of the big companies.

If he will not start another theatre circuit, and will not connect himself with another company, in all likelihood he will engage in production. If so, he will, I believe, meet with many difficulties: because of the ill will he has created in certain quarters his pictures will not find so ready a market among certain affiliated circuits. He will thus find that the system which he created will work against him. Had the theatres the producers now control remained in the hands of individual owners he would have no difficulty in disposing of his pictures, provided they have merit.

But even if he should experience no difficulty in disposing of his product to affiliated circuits, he will find out that, making pictures for himself is an entirely different thing from making pictures for Paramount, where all he had to do was dip his hand into the treasury and take out any amount he wanted to spend on pictures. And in my opinion Sam Katz is hardly qualified to make pictures, let alone make them economically, for he lacks dramatic education.

HARRISON'S REPORTS has no ill will for Sam Katz; on the contrary, it wishes him great success in whatever he undertakes. In stating these views it merely states what is in the mind of a large number of moving picture people, with most of which this paper agrees. For instance, it has always held that his views about operating theatres on a large scale is all wrong; in fact it believes that the break-up of the industry is owed mostly to this policy of his: If he had not started buying theatres on a large scale Warner Bros. and Fox would not have followed suit. Had the theatres these two concerns and Paramount now own been in the hands of individual exhibitors, the industry would have been able to weather the storm, for even now the film departments of some theatre owning companies are making a profit; only it all goes to cover the theatre losses.

WILL HORWITZ'S ANTI-EXCLUSIVES CAMPAIGN

Will Horwitz, an exhibitor of Houston, Texas, is giving Metro-Goldwyn-Mayer something to think about on "Exclusives"; every day he has an advertisement in the Houston papers talking to the public and telling them aptly. And I don't believe MGM likes it. It cannot like, for example, Mr. Horwitz' disclosure that a picture shown in Houston as an exclusive at high prices was shown at Dayton, Ohio, at 15¢.

Here is a sample of his ad campaign:

"You don't want to be deprived of the 5¢ and 15¢ amusement prices you've enjoyed for thirty years—

"I don't want to be forced to close the Texan, Iris and Ritz—

"And the employes of the Horwitz Homefolks Theatres—Seventy-eight in number—certainly don't want to be thrown out of work.

"Yet, these are the results you may expect if the EXCLUSIVE PICTURE succeeds to a point where just a few more of the producers adopt it.

"For then pictures won't be available for your favorite 5¢-15¢ theatres. And when the Texan, Iris and Ritz close, where will large families, those who prefer popular priced amusement, and others who want entertainment rather than 'ritz' go for their entertainment?

"And how about your boys and girls when the five-cent prices are smashed? * * *

"The Exclusive Picture policy is aimed directly at YOU and at ME. Neither of us can afford to sit idly by and take it. One of these days—AND SOON—I'll tell you how to defeat it. Be ready to act!"

In addition to the newspapers, Mr. Horwitz is using also an automobile to carry on his anti-exclusive campaign to every corner of Houston.

In talking to a prominent distributor the other day I was told that MGM is licking its chops from delight at the campaign we started against Metro on exclusives. If this distributor thinks that a campaign such as Mr. Horwitz is conducting is doing MGM any good, I hope every exhibitor will start a similar campaign.

And wait until the stars begin to realize what "exclusive" showing of their pictures means to their popularity!

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THE EXHIBITOR MUST BE THE JUDGE

The negotiations between representatives of Allied States Association and M. P. T. O. A. with Mr. Sidney R. Kent for a new standard contract and for a modification of certain practices the exhibitors have complained of right along are of great significance. If they mean that the producers, faced with the possibility of a Senate investigation, as well as the passage of the Brookhart Bill, have really decided to put the business on a fair and equitable basis, without regard to the Hays organization, the results may be of great benefit to you; if, on the other hand, the move is only a strategic one, intended to save Mr. Hays and to tide over an emergency without granting you any relief from the various harmful practices, then you are confronted with a grave danger.

HARRISON'S REPORTS has received from Mr. Abram F. Myers, general counsel of Allied, assurances that Allied States Association will not agree to any plan that would hamper the exhibitors in putting over the Brookhart Bill unless it first gives them an opportunity, at the forthcoming mass meetings in Chicago and in New York City, to decide the matter for themselves. He has said to me that it is, in fact, the duty of all exhibitor leaders, whether M.P.T.O.A. or Allied, to submit to all independent exhibitors, whether members of either organization or not, all the facts regarding the reforms agreed to by Mr. Kent so that those who attend these mass meetings may be able to register their approval of the agreement or their disapproval of it.

If these exhibitors vote a disapproval of the agreement, then they can continue their efforts for the passage of the Brookhart Bill, which is now on the Calendar in the Senate, as well as for the adoption of the resolution for the investigation of the motion picture industry by a Senate committee.

From what little information this paper has been able to obtain, the plan agreed upon by the exhibitor representatives and Mr. Kent provides for (1) arbitration of "protection"; (2) of overbuying by circuits; (3) the right to cancel five per cent of the pictures in a contract without any payment whatever; (4) the right to cancel a further five per cent upon payment of fifty per cent of the rental; (5) a clause protecting the contract holder against star substitutions as well as against any substitutions of twenty per cent of all the contracted pictures; (6) against offering more than three reels of short subjects with each feature delivered, or one and one-half reel if the exhibitor should use two features on the same bill; (7) a national appeal board; (8) voluntary arbitration, optional with the exhibitor; (9) and for several of the less important provisions of the Five-Five-Five contract thought to be advantageous to the independent exhibitor.

This information, however, is incomplete and until HARRISON'S REPORTS is able to obtain a copy of the complete agreement so as to study it carefully it is not prepared to express a definite opinion on the fairness or unfairness of these concessions obtained combined is that the submitting of a synopsis of at least one thousand words on the features offered for sale is not contained in the concessions mentioned. I told a member of the negotiating committee that until such a concession is obtained nothing has been gained, for the success of a theatre depends on product, and the only thing that will bring about a betterment of the quality of the pictures is an obligation on the part of the distributor or the producer to render to the exhibitor, before offering him for sale feature pictures, such a synopsis. With the obligation of the producer to submit to the exhibitor a synopsis, the practice of buying such filthy material as "Sanctuary," "A Girl Delinquent, Age Sixteen," "Kongo," "Wife to Hugo," "Age of Consent," and the like will automatically

disappear; no producer would dare purchase the picture rights to such material, for he would not have the courage to offer the exhibitor such material for sale if he were compelled to tell him what it is.

The advice of this paper to every one of you is to communicate with the leaders of your organization at once with a view to obtaining full information on the points agreed upon at the joint conference. If you do not belong to an organization, then I suggest that you write immediately to the Washington headquarters of Allied States Exhibitors Association, Union Trust Building, Washington, D. C., for particulars. Mr. Myers has always been prompt to advise exhibitors on controversial matters and I am sure he will not fail to do so also in this instance. But most important of all, you should be prepared to attend the mass meetings so as to make your sentiments and wishes on these questions fully known.

One thing about which you must get an assurance is whether the producers will stand behind Mr. Kent in his present efforts any better than they stood after he finished the Five-Five-Five conferences.

At this time, let me inform you of some childish things going on in New York City. Mr. M. A. Lightman has taken the draft of the agreement and is calling on each individual producer to obtain his signature to the plan individually so that the Department of Justice might not find grounds for intervention as it would if it appeared that the producers put the plan over concertedly. I wonder who the bright mind is at the Hays office who suggested this procedure! This makes it doubly necessary for you either to be present at the meetings or to express your wishes to your representatives. So far the proceedings have been star chamber and experience has taught that star chamber proceedings are not always the wisest proceedings.

DAVID SELZNICK'S INTERVIEW IN THE NEW YORK HERALD-TRIBUNE

In an interview printed in the November 5 issue of the New York *Herald-Tribune*, David O. Selznick, production head of RKO, stated the following:

"Motion pictures are the perfect medium for debunking—even more so than books.

"I know that next year there will be the greatest advance of the adult type of pictures ever produced over any strides made in this direction in the last decade. For the greatest mistake of the motion picture industry as a whole has been that pictures have been produced for the big audiences, that is, the juvenile type of audience.

"You'll see a great change in this next year as there are many pictures in the making that will appeal more to adult type of entertainment.

"The industry has to get away from the standard type picture and forget the set types. We shall continue to have romantic pictures, of course, but we shall make good pictures that shall be successes whether they are costume pictures or tragedies.

"There is a field for every type of pictures and by appealing to the one type of juvenile audience we've neglected the selective audience. Thus we've lost that large group of intelligent people who wish to see different types of pictures.

"We've got to regain that selective audience by making the right pictures for them. And if such pictures are too costly for production we'll make them anyway by devising means to cut expenses. It will be grand fun!"

If we understand the spirit of these statements correctly, we are compelled to assume that, heretofore the RKO production department, under the guidance of Mr. Selznick, its

(Continued on last page)

"Trouble in Paradise" with Herbert Marshall, Kay Francis and Miriam Hopkins

(Paramount, October; running time, 81 min.)

Good entertainment for high class sophisticated audiences; it may prove successful in large downtown theatres, but it is hardly for small town audiences. The story is thin, but as usual Ernst Lubitsch, with his competent direction, makes more of the material than what there actually is to it. Much of the comedy is brought about by the bickering of Charlie Ruggles and Edward Everett Horton, suitors of Kay Francis. She is the only character who arouses sympathy; one feels sorry for her when she learns that Herbert Marshall, with whom she is in love, is a crook. Because of the fact that Herbert Marshall and Miriam Hopkins are both crooks, they do not arouse sympathy, but the audience is held in suspense knowing that eventually they will be found out:—

Herbert Marshall and Miriam Hopkins meet in Venice and fall in love with each other. He is a famous international crook. This makes her love him very much since she, too, is a crook. A year later they are in Paris without funds. Marshall spies Francis at the opera and manages to steal her expensive bag. She puts an advertisement in the paper offering a reward for the bag and he calls on her. She is so fascinated by his personality that she engages him as her secretary. He in turn engages Hopkins as his stenographer. Together they plan to rob Francis of her jewels and of the cash she kept in her private safe at home, the combination to which Marshall had. But Marshall finds himself infatuated with Francis; he also knows that she is in love with him. Francis is a guest at a dinner party given by Horton. He suddenly recalls that he knows Marshall—he is the man who had stolen his money in Venice. Francis refuses to believe this and goes home. She confronts Marshall and he tells her the truth. They realize it is best to part. Hopkins is jealous of Francis and steals the money and some of the jewels. Marshall follows her and presents her with a necklace, and she in turn presents him with the expensive bag she had stolen. They fall into each other's arms and are happy now that they have enough money to again live luxuriously.

The plot was adapted from a story by Laszlo Aladar. In the cast are C. Aubrey Smith, Robert Greig, and others. Not suitable for children or Sunday showing.

"The Conquerors" with Ann Harding, Richard Dix and Edna May Oliver

(RKO, Nov. 18; running time, 86 min.)

Disappointing! There are many faults to find with this picture. For one thing, the whole story is told in the first thirty minutes; thereafter it is repetitious since the same situations that had occurred first are repeated, except that they happen during different periods in the lives of the hero and of the heroine. One has the feeling as if watching a jumpy newsreel depicting the stages of American history from the year 1873 to the present; the story itself is thin and hardly convincing. It will depress people more than encourage them; it shows the weakness of the financial structure—that this period of depression is not the only one that the country has gone through, and that one has to look forward to many other such periods in one's life. The death of a young child and of Guy Kibbee, two loveable characters, is entirely out of place and has nothing to do with the story. The scene showing the accident causing their death is horrible. The story ends, in fact, with their death—the rest is superfluous. Of course, there is some human interest throughout aroused by the sympathy one feels for both the hero and the heroine. In addition, when Edna May Oliver and Guy Kibbee appear laughter is provoked by their actions and talk. Both Ann Harding and Richard Dix seem to be hampered by the material and neither one of them give as convincing a performance as they usually do. Perhaps the greatest fault is the fact that it is a preachment, and both Harding and Dix are made to say things to convince people that depressions are the natural thing and if one has courage they can become wealthy again. Nothing in the picture is shown as to how they recoup their fortunes, they just do.

The story revolves around the efforts of the hero and the heroine, husband and wife, to establish the banking business in a Western town in the year 1873. By establishing confidence they become successful. They have two children, a boy and a girl. The day that the first locomotive reaches

town the boy goes for a buggy ride with the gentle but ever-drunk town doctor. The horses become frightened, run on the tracks, and both the doctor and the boy are killed. The daughter grows up and marries. The hero takes his son-in-law into his bank. The son-in-law certifies checks for a customer who did not have enough cash to cover it. Stocks go down, the country is in a panic, and the hero is forced to close his doors. He promises to repay depositors with everything he owns. On the day that the daughter gives birth to a son the son-in-law kills himself. The hero re-establishes himself in the banking business and becomes very wealthy. His grandson grows up to be a fine man and distinguishes himself in the world war. The heroine dies from excitement when he returns. The grandson becomes the hero's manager. Again in 1929 there is a panic. The grandson asks the hero to turn over the fortune of \$5,000,000 which was in trust for him so that he might put it into the bank and protect the depositors. The hero, with tears in his eyes, signs the paper releasing the fortune and is proud of his grandson. (This part is a little "preachy.")

The plot was adapted from a story by Howard Estabrook. It was directed by William Wellman. In the cast are Julie Haydon, Donald Cook, Harry Holman, Skeets Gallagher, Walter Walker, Wally Albright and Marilyn Knowlden. Suitable for children and for Sunday showing.

"I Am A Fugitive From a Chain Gang" with Paul Muni

(Warner Bros.; Nov. 19; running time, 91½ min.)

A powerful drama for adult audiences. It is relentless in its exposure of the brutality and inhumanity of chain gangs; sensitive people will be unable to watch the squalid surroundings, the messy food, and the punishment meted out to the men, especially as it concerns the hero, for he is an innocent man. The hero's first escape from the chain gang is so suspenseful and thrilling that it will send shivers up one's spine. The situation in which the hero, having voluntarily gone back to the chain gang, so as to be pardoned, finds out that he had been tricked and was to stay there for nine years will bring tears to the eyes. The second escape is almost as thrilling as the first; the captors give chase to the hero, who had escaped in a truck, and they rush madly along winding roads. The closing scenes in which he is shown leaving his sweetheart, not to see her again, will stir the emotions:—

The hero returns from the war. His former employer gives him back his old position, but he is unhappy. He wants to do construction work. His mother, realizing he is unhappy, tells him to leave his position, to find work he desires. His brother, a Reverend, does not approve of this. The hero leaves home but he is not successful in finding work. He walks the tracks and meets a hobo who tells him to join him at a lunch wagon to get something to eat. He accepts the invitation and when they are at the lunch wagon the hobo holds up the owner and forces the hero, against his will, to rob the register. But the police walk in, kill the hobo, and arrest the hero. He is sentenced to the chain gang for ten years. The life there is so horrible that he is determined to escape. He bides his time and finally does make his escape. In Chicago, he is employed in construction work and in time works up to an important position. At the boarding house where he had lived he becomes friendly with the girl who runs it. She intercepts a letter sent him by his brother, and reads it. His brother had mentioned something about the chain gang. She tells the hero that unless he marries her she will give him away. He marries her and their life together is intolerable for she had affairs with other men and spent much of his money. He meets the heroine, a fine woman, and they fall in love with each other. He asks his wife for a divorce. She refuses and instead writes to the authorities and tells them where the hero is. Civic organizations fight for him. The chain gang officials tell him that if he will return for ninety days they will give him a full pardon. He agrees but once there he realizes that it is their intention to keep him there for nine more years and to treat him cruelly. Again he makes his escape, and calling on the heroine takes leave of her forever, to roam the world as a hunted man.

The plot was adapted from a story by Robert E. Burns. It was directed by Mervyn Leroy. In the cast are Glenda Farrell, Helen Vinson, Preston Foster, Edward J. McNamara, Edward Ellis, Noel Francis, and others.

Not suitable for children or Sunday showing. It is doubtful if it will go over big in the small towns as it may in the big cities.

"Renegades of the West" with Tom Keene (RKO, November 25; 55 min.)

A pretty good Keene western, as usual. It holds the interest because of its fast action. Mr. Keene again wins the spectator's sympathy.

This time Mr. Keene goes to jail by arrangement with the authorities, his purpose being to mix with the criminals, obtain their confidence, and thus be able to obtain the necessary information that would lead him to the murderer of his father. With connections established, he obtains a position with the murderer, leader of the outlaw gang, eventually succeeding in having him brought to justice. In addition, the hero wins the hand of the heroine.

The story is by Franck Richardson Pierce; the direction, by Casey Robinson. Betty Furness, Roscoe Ates, Rockliff Fellows and others are in the cast.

Good for children and for Sunday showing if you are in the habit of showing westerns.

"Evenings For Sale" with Herbert Marshall, Sari Maritza and Mary Boland

(Paramount, Nov. 11; running time, 66½ min.)

Fairly good entertainment. It has human interest and comedy, and holds the interest, but it is a bit slow. Mary Boland, as a naive but wealthy widow, is the most sympathetic character; she is kind and considerate, especially in her treatment of the hero. She arouses both pity and laughter; as for instance when Herbert Marshall, who is a gigolo, pays her attention and she does not know that she is required to pay for it. There is a pleasant romance between the hero and the heroine, both of whom arouse some sympathy. The action unfolds in Vienna:—

The hero, an impoverished Count, decides to kill himself. But first he will go to a costume ball to enjoy himself. There he meets the heroine and he changes his plans. They fall in love with each other at first sight. He accepts a position with his former butler, who runs a cafe. He is to be a gigolo. The heroine's father, American, offers him a position. This the hero refuses to accept because he does not want charity. He tells them he has another position. At the cafe he pays attention to a wealthy American widow who is looking for romance in Vienna. She is delighted by his attentions and does not know she is to pay for it. The heroine finds out about the hero's occupation. She goes to the cafe and there she treats him coldly, ordering him to dance with her for which she will pay. The widow buys back the hero's castle from the auctioneers and gives it to the hero. He is overwhelmed by her kindness. She thinks he loves her, and wants to marry her. But when she receives a phone call from America that she is now a grandmother she tells him she cannot think of marriage. The hero and the heroine are reconciled.

The plot was adapted from a story by I. A. R. Wylie. It was directed by Stuart Walker. In the cast are Charlie Ruggles, George Barbier, Bert Roach, Lucien Littlefield, and others.

Suitable for children and for Sunday showing.

"Sherlock Holmes" with Clive Brook

(Fox, Nov. 6; running time, 68½ min.)

This is one of the best of the Sherlock Holmes series. It is exciting, and holds the audience in suspense to the very end; it has human interest and some good comedy, most of which is supplied by the owner of a pub, who tries to outwit an American gangster. The situation in which Sherlock Holmes disguises himself as one of the villain's men and assists them in robbing a bank will hold the audience on the edge of their seats. The human interest is brought about the love that the heroine and a young boy feel for Sherlock Holmes.

The story revolves around the efforts of the villain to kill several detectives, including Sherlock Holmes, so that he may have a free hand in running crime in England, and also to introduce American gangster methods to form rackets. But Sherlock Holmes, working with the chief of detectives, is determined to bring about the downfall of the villain. The heroine, his sweetheart, begs him to drop detective work for she wanted him to marry her and settle down in the country. But he tells her he must see the matter through. The villain arranges matters so that the hero will accidentally kill the chief of detectives. But the hero sees through the scheme and makes believe he had killed the detective, thereby causing his own arrest. This pleases the villain who thinking the hero is out of the way feels that he

can work with a free hand. The hero finally faces the villain and is forced to kill him. The rest of the gang is caught by the police. The hero rescues the heroine and a young boy who lived with him, both of whom had been held by the villain captives.

The plot was adapted from a story by Conan Doyle; and directed by William K. Howard. In the cast are Miriam Jordan, Ernest Torrence, Reginald Owen, Howard Leeds, Alan Mowbray, Herbert Mundin, Montague Shaw, and others.

Suitable for children and for Sunday showing.

"Secrets of the French Police"

(RKO, Rel. date not set; time, 57½ min.)

Several situations in this picture are too gruesome for entertainment purposes; for instance, when the villain puts the heroine on a slab, pricks her arm, and starts to draw the blood from her body, his purpose being to drain all the blood from her, and then to cover her body with some plaster, so as to make a statue of her, as he was shown to have done with another woman. And then the story itself is not particularly exciting. The hero does not arouse sympathy for he is shown to be a petty crook, with no intention to reform, even at the end.

The story revolves around the attempts of the villain to hypnotize the heroine into believing that she was the tsar of Russia's daughter. She was a flower girl he had kidnaped. He killed her father and another man who knew her; and then proceeded to drill her into believing she was the Princess. His intentions were to collect the money that was left in trust for the Princess. But the chief of police suspected the villain's motives. He enlists the aid of the hero, a petty crook, the sweetheart of the heroine. The hero, by climbing the walls of the villain's home, finds the heroine there. He is captured by the villain's men. Knowing that his game is up the villain decides to kill the heroine and make a statue of her, which was one of his pet joys. He starts draining the blood from her body in the presence of the frantic hero. But the police break into the room in time to save the hero and the heroine. The villain is killed.

The plot was adapted from a story by H. Ashton-Wolfe and Samuel Ornitz. It was directed by Edward Sutherland. In the cast are Gwili Andre, Frank Morgan, John Warburton, Murray Kinnell, Gregory Ratoff, Lucien Prival, and others.

Not suitable for children or for Sunday showing.

"Maedchen In Uniform"

(Krimsky and Cochran; running time, 84½ min.)

This is a foreign picture, with all German dialogue and English titles. It can be understood by those who do not know German, but better enjoyed by those who do understand the language. It is excellent entertainment, though suitable only for high type audiences. The theme is rather delicate; it has been handled with such good taste, and so intelligently, that it never becomes offensive. It has comedy and much human interest. The comedy is brought about by the pranks the young girls play on each other. The closing scenes are extremely dramatic and suspenseful. It is where the young heroine is stopped from committing suicide. The story is unusual, and the interest is held to the very end. There are no men in the cast. The action all takes place in a school for daughters of Prussian army officers.

The story revolves around the heroine, one of the pupils, who is extremely sensitive. Her mother was dead and the girl hungered for affection. But affection was against the rules of the school which was conducted in a military fashion—cold and heartless. But the pitiful plight of the heroine is understood by one of the teachers, a beautiful young woman. She is friendly to the girl and their friendship develops into a deep affection for each other. At a party given for the pupils the heroine drinks some punch and becomes dizzy. In presence of the entire school she declares her love for the teacher and is disgraced. The other pupils are forbidden to speak to her, also her beloved teacher. The child broods over this and attempts to commit suicide. She is stopped in time by her classmates who all have a great affection for the heroine. This brings the headmistress to the realization that probably her methods are too cold and brutal.

The plot was adapted from a play by Christa Winsloe. It was directed by Leontine Sagan. In the all foreign cast are Emilia Unda, Dorothea Wieck, Hedwig Schlichter, Hertha Thiele and Ellen Schwannecke.

Not for children or for Sunday showing.

head, has produced, like the heads of the production departments of the other companies, pictures for the juvenile rather than for the adult type of audiences, and that hereafter he will change this, not neglecting, of course, the production of romantic and other kinds of pictures that appeal to the, what he calls, "big audiences."

Let us examine the RKO product from the day he assumed command of production to see whether he is right when he implies that the RKO pictures appealed to "big" type audiences rather than to the intelligentia, or wrong:

The 1931-32 pictures for which he is solely responsible are "State's Attorney," "Bird of Paradise," and "Roar of the Dragon." The first appeals to select type of audiences; the second to juvenile or to adults with juvenile minds, and the last neither to the one type nor to the other—he should have never made it. Any producer with an ounce of judgment should have known that picture-goers, whether of the one class or of the other, resent an irresponsible hero, a person who drinks to stupefaction, while lives of human beings, among whom are women and children, depend on his cool judgment. As far as "Bird of Paradise" is concerned, if he had advanced production experience he would not have made it, even though he found considerable work done on it when he took charge of the studio, for the story was too commonplace to spend so much money on. By altering the story completely, he succeeded in making a pretty good entertainment out of it; but at what cost? If RKO gets away with a four hundred thousand dollar loss on it it will be lucky.

Let us now examine the 1932-33 product that has so far been produced: "The Sport Parade," "Little Orphan Annie," "The Phantom of Crestwood," "A Bill of Divorcement," "Strange Justice," "Thirteen Women," "The Most Dangerous Game," "Hell's Highway," "Age of Consent," "Hold 'Em Jail," "Secrets of the French Police," and "The Monkey's Paw." Of these "Little Orphan Annie," "The Phantom of Crestwood," and "Hold 'Em Jail" appeal to the, what Mr. Selznick calls, juveniles and "A Bill of Divorcement," to the intelligent classes, but the others appeal to neither class—he should not have produced them.

Here are some other novels, plays or magazine stories Mr. Selznick is going to produce: "The Faithful Are Forgotten," "The Fountain," "Freedom," "Life Begins Tomorrow," "Loyalties" (to be produced in England), "Phantom Fame," "The Sun Also Rises," "Sweepings," and "Three Came Unarmed." These are not for, what he calls, the "big audiences." But let me assure him that, if he makes them, he will find that not one of them will appeal to "intelligent audiences," any more than "The Most Dangerous Game," "Thirteen Women," "The Monkey's Paw," "The Sport Parade," "Strange Justice," "Age of Consent," "Hell's Highway," and "Secrets of the French Police," have appealed or will appeal.

To what classes of audiences will "The Conquerors" appeal? Certainly not to intelligent audiences! Nor to the "big audiences" he seems to hold in so much contempt. If it were to appeal to the "big audiences," he certainly cannot hope to make a profit for his company on a negative cost of \$500,000, as this picture seems to have cost. With so much money spent on it, "The Conquerors" should have appealed to ninety per cent of the picture-going public. But it will not so appeal, for there are serious dramatic errors in it—errors that should not have been allowed in a picture that has cost a fortune. What production executive would have removed two loveable characters by death when their death is not justified? And what production executive would have allowed a scenarist to attain emotional effect by the death of a little child? Would he not have some regard for the picture-going mothers and fathers who have lost a child? And would an advanced production executive have allowed his writer to wander all over the lot with the plot on a picture that was to cost so much money?

In his interview Mr. Selznick said: "We shall make good pictures that shall be successes whether they are costume pictures or tragedies." May I take the liberty of informing him that a costume picture may be a tragedy? You see, he is in the dramatic business and any wrong expression made by him in writing to the public is just as censurable as it would be if an astronomer stated that the North Star is in the west, or if a surgeon implied that the appendix is in the foot.

Another statement he has made is the following: "And if such pictures are too costly for production we'll make them anyway by devising means to cut expenses. It will be grand fun!" I can assure him that it will not be "grand fun" to the RKO stockholders, nor to executives of the parent company, for up to this time Mr. Selznick has not shown so much aptitude to cut down the cost of pictures; for \$35,000 independents have made pictures that are far better in quality than some of the pictures that have cost him anywhere from \$200,000 and up.

It will, indeed, be a sad day for RKO if Mr. Selznick were allowed to reduce the number of romances, increasing the number of "sophisticate" pictures. RKO has already produced too many of the latter type under his management—too many of the morbid type; more cheerful subjects are needed.

As a rule, statements in the newspapers are given by executives either to advance a theory with the hope that other people may adopt it, or just to get their names, and at times their pictures, in the papers. If Mr. Selznick had the former in mind, let me tell him that it is far better for him to set in order his own house first before attempting so to set the houses of other producers. What the exhibitors want is not talk but good pictures. Many of them have signed RKO contracts on the representation of RKO salesmen to the effect that the RKO pictures will make them money. This they have not seen so far this season. Much of the material he has produced should have been discarded as unworthy, and most of that which RKO has announced for this season deserves a place in the junkpile, for the benefit, not only of the exhibitors, but of RKO itself. Such material as "The Sun Also Rises," "Alimony Jail," "The Faithful Are Forgotten," "The Fountain," "Freedom," "Loyalties," "Phantom Fame," "Sweepings," "Three Came Unarmed," and no doubt much of what has not been announced in the trade papers should be junked. What is the use of making it when it is not going to please those for whom it will be made, and when it is not going to make money either for the exhibitors or for RKO?

Here's where Mr. Selznick can demonstrate his wisdom. If he cannot do it, then some one in the Radio structure should have courage enough to point it out to him. This is no time for any kind of errors, let alone for expensive errors.

THE RESULTS OF THE ELECTION

The independent theatre owners may feel a certain amount of gratification for whatever part they have played in the election of Franklin D. Roosevelt, President, of John N. Garner, Vice-President, of the United States, and of a Democratic Congress as well as of the thirty-eight Democratic Governors.

The enlisting of the screens of the independent theatre owners to the cause of the Democratic Party is owed to the foresightedness of Mr. James A. Farley, Chairman of the National Democratic Committee. Mr. Farley realized that the screens had been used by Mr. Hays and by some of those that surround him for the benefit of the Republican Party for ten years (ever since Mr. Hays became the president of the producers' organization), and felt that it was about time they did something for the Democratic Party.

The one thing the independent theatre owners of the United States may expect from the Democratic Party is a square deal, a deal they have never had under Republican administrations.

The work of the screen for Mr. Farley and for the Democratic Party in general did not end with the victory of Tuesday, November 8; it just began.

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RELEASE SCHEDULE FOR FEATURES
Columbia Features

(729 Seventh Ave., New York, N. Y.)

2025 The Last Man—Bickford-Cummings.....	Aug. 31
2007 This Sporting Age—Holt-Knapp.....	Sept. 15
2009 Vanity Street—Chandler-Bickford.....	Oct. 15
2023 Virtue—Lombard-O'Brien.....	Oct. 25

(End of 1931-32 Season)

Beginning of 1932-33 Season

3811 Hello Trouble—Buck Jones.....	July 15
3911 Cornered—Tim McCoy.....	Aug. 5
3001 American Madness—Huston-Johnson.....	Aug. 15
3812 McKenna of the Mounted—Buck Jones.....	Aug. 16
3010 Night Club Lady—Menjou-Methot.....	Aug. 27
3912 Western Code—Tim McCoy.....	Sept. 16
3007 That's My Boy—Cromwell-Jordan.....	Oct. 6
3813 White Eagle—Buck Jones.....	Oct. 7
3003 Washington Merry Go Round—Tracy-Cum.....	Oct. 15
3913 Fighting for Justice—Tim McCoy.....	Oct. 28
3015 Deception—Carrillo-Moore-Todd.....	Nov. 4
3104 Speed Demon—Collier, Jr.—Marsh.....	Nov. 11
3008 Man Against Woman—Holt-Connolly.....	Nov. 15
3814 Forbidden Trail—Buck Jones.....	Nov. 18
3914 End of the Trail—Tim McCoy.....	Dec. 9
3815 Sundown Rider—Buck Jones.....	Dec. 30

First National Features

(321 West 44th St., New York, N. Y.)

Beginning of 1932-33 Season

716 Tiger Shark—Robinson-Arlen-Johann.....	Sept. 24
702 Life Begins—Young-Linden-MacMahon.....	Oct. 1
707 The Crash—Chatterton-Brent-Wilson.....	Oct. 8
713 Cabin in the Cotton—R. Barthelmess.....	Oct. 15
721 Three on a Match—Blondell-William (re).....	Oct. 29
724 They Call It Sin—Young-Brent (reset).....	Nov. 5
727 You Said a Mouthful—Joe E. Brown (reset).....	Nov. 26
703 The Match King—William-Damita.....	Dec. 3
720 Central Park—Blondell-Ford-Kibbee.....	Dec. 10
717 Silver Dollar—Robinson-Daniels-MacMahon.....	Dec. 24
711 Employees' Entrance—Young-William.....	Dec. 31

Fox Features

(444 W. 56th St., New York, N. Y.)

340 The Painted Woman (After the Rain) (Panama)	
—Tracy-Shannon.....	Aug. 21
No release set for.....	Aug. 28

Beginning of 1932-33 Season

50 Congorilla.....	Aug. 7
8 Down to Earth—Will Rogers.....	Sept. 4
No release for.....	Sept. 11
7 Chandu—Lowe-Ware-Lugosi.....	Sept. 18
5 Hat Check Girl—Eilers-Lyon-Rogers.....	Sept. 25
38 Wild Girl—Farrell-Bennett-Bellamy (re).....	Oct. 9
11 6 Hours to Live—Baxter-Boles-Jordan (re).....	Oct. 16
10 Rackety Rax—McLaglen-Nissen (reset).....	Oct. 23
26 The Golden West—O'Brien-Chandler (reset).....	Oct. 30
16 Sherlock Holmes—Brook-Jordan (reset).....	Nov. 6
9 Too Busy to Work (Jubilo)—Will Rogers.....	Nov. 13
2 Tess of the Storm Country—Gaynor-Farrell (reset).....	Nov. 20
3 Call Her Savage—Bow-Todd-Young (reset).....	Nov. 27
13 Walking Down Broadway—Dunn-Mallory.....	Dec. 4
35 Pier 13—Bennett-Tracy.....	Dec. 11
24 Robber's Roost—O'Brien-O'Sullivan.....	Dec. 18
15 Handle With Care (Divided by Two)—Dunn-Mallory-Brendel.....	Dec. 25

KBS—Tiffany Features

(Distributed by World Wide, 1501 Broadway, New York, N. Y.)

3101 Dynamite Ranch—Ken Maynard.....	July 31
3104 Come On Tarzan—Ken Maynard.....	Sept. 11
3004 False Faces—Sherman-Lee-Shannon (re).....	Oct. 13
3102 Between Fighting Men—Ken Maynard.....	Oct. 16
3019 Uptown New York—(reset).....	Nov. 20
3105 Fargo Express—Ken Maynard.....	Nov. 20
3007 The Death Kiss—Manners-Ames.....	Dec. 25
3106 Tombstone Canyon—Ken Maynard.....	Dec. 25

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York, N. Y.)

- 248 Unashamed—Twelvevrees-Stone-Young July 2
247 Washington Masquerade (Washington Show)—
Barrymore-Morley July 9
206 Skyscraper Souls—William-O'Sullivan July 16
No release scheduled for..... July 23
No release scheduled for..... July 30
215 Downstairs—Gilbert-Bruce-Owen Aug. 6
220 Speak Easily—Keaton-Durante Aug. 13
210 Blondie of the Follies (Three Blondes)—Davies-
Dove-Montgomery Aug. 20
237 Divorce in the Family (The Christian)—
Cooper-Nagel Aug. 27
229 Smilin' Through—Shearer-March-Howard... Sept. 24
239 Kongo (Honolulu)—Huston-Velez-Nagel
(reset) Oct. 1
225 Faithless—Montgomery-Bankhead Oct. 15
205 (337) The Mask of Fu Manchu—Karloff (re) Nov. 5
252 Prosperity—Dressler-Moran-Page (reset)... Nov. 12
217 Let's Go—Haines-Evans-Edwards Nov. 19

Beginning of 1932-33 Season

- 349 Grand Hotel—Garbo-Barrymore-Crawford.. Sept. 10
328 Pack Up Your Troubles—Laurel and Hardy.. Sept. 17
336 Payment Deferred (Marquee No. 1)—
Laughton-O'Sullivan (reset) Oct. 8
319 Red Dust (Clark Gable No. 1)—Gable-Harlow-
Astor (reset) Oct. 22
No release scheduled for..... Oct. 29
304 Flesh (Wallace Beery No. 1)—Beery-
Morley-Cortez-Miljan Nov. 26

Monogram Features

(723 Seventh Ave., New York, N. Y.)

Beginning of 1932-33 Season

- Thirteenth Guest—Rogers-Talbot (reset)..... Sept. 3
From Broadway to Cheyenne—Bell (reset)..... Sept. 10
Klondike—Todd-Talbot-Hawks-Walthall (re)... Sept. 15
The Girl from Calgary—Fifi D'Orsay (reset)... Sept. 24
Hidden Valley—Bob Steele (reset)..... Oct. 10
Man from Arizona—Rex Bell..... Oct. 21
Young Blood—Bob Steele..... Nov. 5
Guilty or Not Guilty..... Nov. 15
Strange Adventure (Wayne Murder Case) (re)... Nov. 25
Lucky Larrigan—Rex Bell..... Nov. 30
The Fighting Champ—Bob Steele..... Dec. 15
Man's Law—Fredericks-Windsor-Von Eltz..... Dec. 15
Rangers Ride Again—Rex Bell..... Dec. 20
Black Beauty Dec. 20
Jungle Bride Dec. 31

Paramount Features

(1501 Broadway, New York, N. Y.)

- 3160 Aren't We All—Gertrude Lawrence..... July
3161 Lily Christine—Corinne Griffith..... July
(End of 1931-32 Season)

Beginning of 1932-33 Season

- 3201 Guilty As Hell—Lowe-McLaglen-Arlen.... Aug. 5
3202 Devil and the Deep—Bankhead-Cooper.... Aug. 12
3203 Horse Feathers—Marx Bros.—Special August
3204 Love Me Tonight—Chevalier—Special August
3205 70,000 Witnesses—Holmes-Jordan Sept. 2
3208 Night of June 13—Brook-Dee..... Sept. 16
3209 Heritage of the Desert—Scott..... Sept. 30
3206 Blonde Venus—Dietrich—Special September
3207 Movie Crazy—Harold Lloyd—Special... September
3210 The Phantom President—Durante (reset)... Oct. 7
3211 Madison Square Garden—Oakie-Nixon.... Oct. 7
3212 Night After Night—Raft-Cummings..... Oct. 14
3213 Hot Saturday—Carroll-Grant Oct. 28
3214 The Big Broadcast—Erwin-Crosby-Spec... October
3215 Trouble in Paradise (Thieves and Lovers)—
Hopkins—Special October
3216 A Farewell to Arms—Cooper-Hayes—Spec.. October
3217 He Learned About Women—Skipworth-
Erwin Nov. 4
3218 Evenings for Sale—Marshall-Maritza..... Nov. 11
3219 Wild Horse Mesa—Scott-Blane..... Nov. 25
3220 If I Had a Million—March-Sidney—Special... Nov.
Under Cover Man—Raft-Carroll-Karns.... Dec. 2
The Devil Is Driving—Gibson-Lowe..... Dec. 9
Madame Butterfly—Sidney-Grant-Ruggles... Dec. 30
Island of Lost Souls—Laughton-Arlen—Spec... Dec.
No Man of Her Own—Gable-Lombard—Spec.. Dec.

Powers Pictures Features

(723 Seventh Ave., New York, N. Y.)

- Skin Game—Edmund Gwenn-Phyllis Konstam... June 1
Her Strange Desire—Olivier-Swinburne July 1
The Limping Man—Dyall-Grahame..... Sept. 1
The Woman Decides—Allen..... Sept. 15
Her Radio Romeo—Gene Gerrard..... Oct. 1
Lucky Girl—Gene Gerrard..... Oct. 15
Man Who Won (Bill the Conqueror)—Kendal... Nov. 1

RKO Features

(1560 Broadway, New York, N. Y.)

- 31122 Come On Danger—Tom Keene (4871 ft.)... Sept. 23
31129 Bill of Divorcement—Barrymore..... Sept. 30
31156 (31130) Strange Justice—Marsh-Foster... Oct. 7
31103 Phantom of Crestwood—Morley-Cortez... Oct. 14
31147 Theft of the Mona Lisa—foreign cast... Oct. 21
31137 Little Orphan Annie—Green-Phelps..... Nov. 4
31161 Sport Parade (Sport Page)—McCrea—
Marsh (reset) Nov. 11
31144 The Conquerors—Dix-Harding Nov. 18
31105 Men Are Such Fools—Carrillo-Osborne... Nov. 18
31123 Renegades of the West—Tom Keene..... Nov. 25
31109 Secrets of the French Police—Andre..... Dec. 2
31150 Men of America—Bill Boyd..... Dec. 9

RKO Pathe Features

(Distributed by RKO, 1560 Broadway, New York, N. Y.)

- 2104 Rockabye—Constance Bennett-J. McCrea... Nov. 25
(This is the fourth Bennett on the 1931-32 contract.)

United Artists Features

(729 Seventh Ave., New York, N. Y.)

- The Silver Lining—O'Sullivan-Compson..... Apr. 16
Congress Dances—Lilian Harvey..... Apr. 25
(End of 1931-32 Season)

Beginning of 1932-33 Season

- White Zombie—Bela Lugosi Aug. 4
Mr. Robinson Crusoe—Douglas Fairbanks..... Aug. 19
Rain—Joan Crawford-Walter Huston..... Oct. 22
Magic Night—Jack Buchanan Nov. 5

Universal Features

(730 Fifth Ave., New York, N. Y.)

Beginning of 1932-33 Season

- A5027 Igloo—Special July 14
A5008 Once In a Lifetime—Oakie-Fox Sept. 22
A5021 The All American—Richard Arlen..... Oct. 13
A5015 The Old Dark House—Karloff-Douglas .. Oct. 20
A5003 Airmail—Bellamy-O'Brien Nov. 3
A5011 Afraid to Talk—Linden-Fox (6892 ft.)... Nov. 17
A5004 Laughter in Hell—O'Brien-Stuart..... Dec. 1
A5017 They Just Had to Get Married—
Summerville-Pitts Dec. 8

Warner Bros. Features

(321 W. 44th St., New York, N. Y.)

Beginning of 1932-33 Season

- 431 Ride Him Cowboy—Wayne-Hall-Walthall .. Aug. 27
401 Blessed Event—Tracy-Brian-Powell Sept. 10
410 A Successful Calamity—Arlliss-Astor Sept. 17
432 The Big Stampede—Wayne-Madison-Beery .. Oct. 8
421 One Way Passage—Powell-Francis-McHugh. Oct. 22
417 Scarlet Dawn (Revolt)—Fairbanks, Jr.-
Carroll (reset) Nov. 12
402 I Am a Fugitive from a Chain Gang—Muni... Nov. 19
434 Haunted Gold—Jolin Wayne-Sheila Terry.... Dec. 17

World Wide Features

(1501 Broadway, New York, N. Y.)

- 8195 Racetrack—Leo Carrillo June 5
8091 Bachelor's Folly—Marshall-Best June 12
8219 Son of Oklahoma—Bob Steele (reset)..... July 17
8093 The Sign of Four—Arthur Wontner..... Aug. 14
8217 Texas Buddies—Bob Steele..... Aug. 28

Beginning of 1932-33 Season

- 3015 The Crooked Circle—Lyon-Purcell (reset).. Sept. 25
3020 Breach of Promise—Morris-Clarke (reset).. Oct. 23
3012 Tarnished Youth—Jetta Goudal..... Dec. 18
3022 Trailing the Killer—Special Rel. date postponed
3001 Hypnotized—Moran and Mack... Rel. date postponed

SHORT SUBJECT RELEASE SCHEDULES

Columbia—One Reel

- 12 Musical Farmer—M. Mouse (cart.) (7 min.)...July 11
13 Mickey in Arabia—M. Mouse (cart.) (7 min.)...July 20
12 Curiosities Series C236—(9 min.)...July 26
9 Medbury in Wild West—(travel.) (9 min.)...Aug. 11
13 Lighthouse Keeping—K. Kat (cart.) (6½ m.)...Aug. 15
13 Curiosities Series C237 (10½ min.)...Sept. 1
10 Medbury Among the Great Open Faces—(travel.) (9 min.)...Oct. 11
(Three more Medburys to come)

Beginning of 1932-33 Season

- 1 Snapshots (Hollywood topics) (Series No. 12) (8½ min.)...June 16
1 Rough Sports—World of Sports (10½ m.)...Aug. 5
1 Camping Out—Scrappys (cart.) (7 min.)...Aug. 10
2 Snapshots (Hollywood topics) (9½ min.)...Aug. 13
3 Snapshots (Hollywood topics) (9½ min.)...Aug. 29
1 Seeing Stars—K. Kat (cart.) (7½ min.)...Sept. 12
2 Black Sheep—Scrappys (cart.) (7 min.)...Sept. 17
4 Snapshots (Hollywood topics) (9 min.)...Sept. 20
2 Prosperity Blues—Krazy Kat (cart.) (6 min.)...Oct. 8
3 The Great Bird Mystery—Scrappys (cart.) (6m) Oct. 20
5 Snapshots (Hollywood topics) (9 min.)...Oct. 31
3 Crystal Gazabo—Krazy Kat (cart.) (6½ m.)...Nov. 7
4 The Flop House—Scrappys (cartoon)...Nov. 9

Columbia—Two Reels

Beginning of 1932-33 Season

- 1 Ladies Not Allowed—Lambs Gambol (21½ m.)...Sep. 8
1 His Vacation—Sunrise comedy (18 min.)...Sept. 8
2 Shave It With Music—Lambs Gambol (19 m.)...Oct. 15

Educational—One Reel

(1501 Broadway, New York, N. Y.)

- 2913 Fury of the Storm—Hodge Podge...July 3
2875 Cocky Cockroach—T. Toon (6 min.)...July 10
2876 Spring is Here—T. Toon (6 min.)...July 24
2877 Farmer Al Falfa's Ape Girl—T. Toon...Aug. 7
2914 Bubble Blowers—Hodge-Podge...Sept. 11

Beginning of 1932-33 Season

- 320901 Sherman Was Right—Terry-Toon (6m)...Aug. 21
320902 Burlesque—Terry-Toon (6 min.)...Sept. 4
321301 The Forgotten Island—Camera Adv. (11 min.)...Sept. 4
321201 Old New York—Do You Remember? (10m) Sept. 11
321501 An Oregon Camera Hunt—Bray's Naturegraphs (9 min.)...Sept. 11
321702 The Mouse Trapper—Tom Howard (12m) Sept. 11
320903 Southern Rhythm—T. Toon (6 min.)...Sept. 18
321001 War Babies—Baby Burlesks (10 min.)...Sept. 18
321401 Women's Work—Hodge Podge (9 min.)...Sept. 25
321801 Broadway Gossip—Columnist News (11m) Sept. 25
320904 Farmer Al Falfa's Birthday Party—Terry-Toon (6 min.)...Oct. 2
321101 Battle of the Centuries—Battle for Life (9 min.)...Oct. 2
321502 Our Bird Citizens (Stable Manners)—Bray's Naturegraphs (8 min.)...Oct. 9
321602 Yale—Spirit of the Campus (10 min.)...Oct. 9
320905 College Spirit—Terry-Toon (6 min.)...Oct. 16
321402 Little Thrills (The Wonder City)—Hodge-Podge (9 min.)...Oct. 23
320906 Hook and Ladder No. 1—Terry-Toon (6 min.)...Oct. 30
321002 Pie Covered Wagon—Baby Burl. (10 m.)...Oct. 30
321102 Killers—Battle for Life (10 min.)...Oct. 30
321302 The Iceless Arctic—Camera Adv. (11 m.)...Nov. 6
321403 Not Yet Titled—Hodge Podge...Nov. 6
321503 Not Yet Titled—Bray's Naturegraphs...Nov. 6
320907 The Forty Thieves—Terry-Toon (6 m.)...Nov. 13
321404 The Wonder City—Hodge-Podge...Nov. 20
320908 Toyland—Terry-Toon (6 min.)...Nov. 27
321103 Not Yet Titled—Battle for Life...Nov. 27
321202 The Gaslit Nineties—Do You Remember?...Nov. 27
321703 The Acid Test—Tom Howard com. (11m) Nov. 27
321504 Our Noble Ancestors—Bray's Nature...Dec. 4
321603 Michigan—Spirit of the Campus...Dec. 4
321802 Broadway Gossip No. 2—Columnist News. Dec. 11
320909 Hollywood Diet—Terry-Toon...Dec. 11
321405 Not Yet Titled—Hodge-Podge...Dec. 18
321601 Cornell—Spirit of the Campus...Dec. 18
321104 Not Yet Titled—Battle for Life...Dec. 25
320910 Ireland or Bust—Terry-Toon...Dec. 25

Educational—Two Reels

- 2805 For the Love of Ludwig—Clyde com. (18m.)...July 24
2832 Ship a Hokey—Vanity com. (22 min.)...Aug. 7
2824 Neighbor Trouble—Sennett com.Aug. 14
2807 His Royal Shyness—Clyde com. (21 min.)...Aug. 28
2938 Idol of Seville—operologue (21 min.)...Aug. 28
2825 Young Onions—Sennett comedySept. 15
2935 The Giddy Age—Andy Clyde comedy...Sept. 25

Beginning of 1932-33 Season

- 320701 Hypnotizing for Love—Great Hokum mystery (16 min.)...Aug. 21
320601 Off His Base—Gleason's Sports (20 m.)...Sept. 18
320501 Torchy's Busy Day—Torchy com. (20 m.)...Oct. 2
320602 Always Kickin'—Gleason's Sports (20m) Oct. 9
320702 Burned at the Steak—Great Hokum mystery (18 min.)...Oct. 16
320401 Honeymoon Beach—Vanity com. (21 min.) (reset) ...Oct. 23
320804 Walpurgis Night—operologue (20 min.)...Oct. 30
320102 Sunkissed Sweeties—Clyde com. (22 m.)...Oct. 30
320301 The Big Flash—Mermaid com. (22 min.) (reset) ...Nov. 6
320703 In the Clutches of Death—Great Hokum mystery (14 min.)...Nov. 13
320502 Torchy Rolls His Own—Torchy comedy...Nov. 20
320103 A Fool About Women—Andy Clyde com. Nov. 27
320302 The Vest with a Tale—Mermaid com....Dec. 4
320603 A Hockey Hick—Gleason's Sports...Dec. 11
320402 Hollywood Runaround—Vanity comedy...Dec. 18
320104 Boy, Oh Boy!—Andy Clyde comedy...Dec. 25

Fox—One Reel

- 12 Venetian Holiday—(9 min.)...Oct. 30
13 Havana Ho!—(8½ min.)...Nov. 6
14 Paths in Palestine—(8 min.)...Nov. 13
15 Ricksha Rhythm—(9 min.)...Nov. 20
16 Pirate Isles—(9½ min.)...Nov. 27
18 From Kashmir to Khyber—(9½ min.)...Dec. 4
17 Silver Springs—9 min.)...Dec. 11
19 Desert Tripoli—(9½ min.)...Dec. 18
20 In the Guianas—(9 min.)...Dec. 25

Metro-Goldwyn-Mayer—One Reel

- S-741 Snow Birds—Sport Champions (10m.)...Aug. 20
T-701 Romantic Argentina—Fitzpatrick Traveltalks (9 min.)...Aug. 27
F-721 The Goal Rush—Flip the Frog (cart) (7m) Sept. 3
M-762 Chili and Chills—Oddities (9 min.)...Sept. 10
S-742 Desert Regatta—Sport Champ. (10 m.)...Sept. 17
T-702 Barbados and Trinidad—Fitzpatrick Traveltalks (9 min.)...Sept. 24
F-722 Phoney Express—Flip the Frog (cart.)...Oct. 1
M-763 Microscopic Mysteries—Oddities...Oct. 8
S-743 Old Spanish Custom—Sport Champ. (10m) Oct. 15
T-703 Moscow, Heart of Soviet Russia—Fitzpatrick Traveltalks (9 min.)...Oct. 22
S-746 Pigskin—Sport Champions (8 min.)...Oct. 22
F-723 Music Lesson—Flip the Frog...Oct. 29
M-764 Not Yet Titled—Oddities...Nov. 5
S-747 Blocks and Tackles—Sport Champions...Nov. 5
S-748 Football Footwork—Sport Champions...Nov. 19
T-704 Rio the Magnificent—Fitzpatrick Tr...Nov. 19
F-724 Not Yet Titled—Flip the Frog (cart.)...Nov. 26
M-765 The Toy Parade—Oddities...Dec. 3
S-744 Swing High—Sport Champions (10 min.)...Dec. 10
T-705 Leningrad, Gateway to Soviet Russia—Fitzpatrick Traveltalks...Dec. 17

Metro-Goldwyn-Mayer—Two Reels

- C-611 Young Ironsides—C. Chase com. (20 min.)...Sept. 3
C-601 Scram!—Laurel-Hardy com. (21 min.)...Sept. 10
C-642 Strange Intertube—Taxi Boys com. (19m) Sep. 17
C-632 Alum and Eve—Pitts-Todd com. (19 m.)...Sept. 24
C-622 Birthday Blues—Our Gang com. (20 m.)...Oct. 1
C-612 Girl Grief—C. Chase com. (20 min.)...Oct. 8
R-661 Over the Counter—Revue...Oct. 15
C-643 Hot Spot—Taxi Boys com. (20 min.)...Oct. 22
C-633 The Soilers—Pitts-Todd com. (19 min.)...Oct. 29
C-602 Their First Mistake—Laurel-Hardy...Nov. 5
C-623 Free Wheeling—Our Gang com. (20 m.)...Nov. 12
C-613 Now We'll Tell One—C. Chase (19 min.)...Nov. 19
R-662 Not Yet Titled—Revue...Nov. 26
C-644 Taxi For Two—Taxi Boys comedy...Dec. 3
C-634 Not Yet Titled—Pitts-Todd comedy...Dec. 10
C-624 A Lad an' a Lamp—Our Gang com. (17 m.)...Dec. 17
C-614 Mr. Bride—C. Chase com. (19 min.)...Dec. 24

Paramount—One Reel

SC2-5 Romantic Melodies—Sc. song (10½ m.)	Oct. 21
Z2-3 Hollywood on Parade No. 3—(10½ m.)	Oct. 21
A2-4 Musical Doctor—Rudy Vallee (11 m.)	Oct. 28
Y2-4 Screen Souvenirs No. 4—Novelty (9½ m.)	Oct. 28
T2-6 Betty Boop for President—cart. (6½ m.)	Nov. 4
P2-4 Paramount Pictorial No. 4—(9½ min.)	Nov. 4
SC2-6 When It's Sleepy Time Down South— Boswell Sisters—Screen Song (8½ m.)	Nov. 11
R2-4 Stuff on the Ball—Sports-Eye-View (10½ min.)	Nov. 11
Z2-4 Hollywood on Parade No. 4—(9 min.)	Nov. 18
T-27 I'll Be Glad When You're Dead, You Rascal You—Betty Boop cartoon (7 min.)	Nov. 25
A2-5 Your Hat—Burns & Allen com. (10½ m.)	Nov. 25
Y2-5 Screen Souvenirs No. 5—Novelty (10 m.)	Nov. 25
SC2-7 Sing a Song—Screen Song (9½ min.)	Dec. 2
P2-5 Paramount Pictorial No. 5 (10½ min.)	Dec. 2
R2-5 Catch 'Em Young—Sports-Eye-View	Dec. 9
T2-8 Betty Boop's Museum—cart. (7 min.)	Dec. 16
Z2-5 Hollywood on Parade No. 5 (10 min.)	Dec. 16
SC2-8 Time on My Hands—Screen Song (8½ m.)	Dec. 23
A2-6 The Rookie—Tom Howard com. (10½ m.)	Dec. 23
Y2-6 Screen Souvenirs No. 6—Novelty (9½ m.)	Dec. 23
P2-6 Paramount Pictorial No. 6	Dec. 30

Paramount—Two Reels

Beginning of 1932-33 Season

S2-1 The Singing Plumber—Sennett star (18m.)	Sept. 23
M2-1 Courting Trouble (How's Everything)— Sennett comedy (19½ min.)	Oct. 7
S2-2 Ma's Pride and Joy—Sennett star (20 m.)	Oct. 14
M2-2 False Impressions (Prosperity Pays)— Sennett comedy (20 min.) (reset)	Nov. 4
S2-3 Bring 'Em Back Sober—Sennett Star	Nov. 18
M2-3 A Hollywood Double—Sennett (reset)	Nov. 25
S2-4 The Dentist—Sennett Star	Dec. 9
M2-4 Not Yet Titled—Sennett comedy	Dec. 16
M2-5 Not Yet Titled—Sennett comedy	Dec. 30

Powers—One Reel

Dual Control—Capt. J. A. Mollison (11 m.)	Sept. 1
Dream Flowers—Secrets of Nature (8½ m.)	Sept. 15
The Two-Pounder—Secrets of Nature (8 min.)	Oct. 15
Light of Love—Secrets of Nature (8½ m.)	Nov. 15

RKO—One Reel

34301 Singapore—Vagabond No. 1 (9½m) (re)	Aug. 5
34201 Jolly Fish—Tom and Jerry cart. (5½ m.)	Aug. 19
34501 Pathe Review No. 1—(10 m.)	Sept. 2
34101 Bring 'Em Back Half Shot—Fables (cart.) (6 min.)	Sept. 9
34202 Barnyard Bunk—T. & Jerry No. 2 (5½m)	Sept. 16
34102 Down in Dixie—Fables (cart. (6½m))	Sept. 23
34302 Paris—Vagabond No. 2 (9½ m.)	Sept. 30
34103 Catfish Romance—Fables (cart) (5½ m.)	Oct. 7
34203 A Spanish Twist—Tom & Terry cart.(6m)	Oct. 14
34104 Feathered Follies—Fables (cart) (7 m.)	Oct. 21
34502 Pathe Review No. 2—(9½ min.)	Oct. 28
34105 Venice Vamp—Fables (cart) (6 min.)	Nov. 4
34204 Piano Tuners—Tom & Jerry (cart)	Nov. 11
34106 Hokum Hotel—Fables (cart) (6½ min.)	Nov. 18
34303 Maylasia—Vagabond No. 3 (9 min.)	Nov. 25
34107 Picaninny Blues—Fables (cartoon)	Dec. 2

RKO—Two Reels

Beginning of 1932-33 Season

33101 Two Lips and Juleps—Masquer. No. 1 (20m.)	Sept. 9
33502 Easy Street—Chaplin No. 2 (19½ m.)	Sept. 30
33302 Parlor, Bedroom and Wrath—Kennedy No. 2 (20½ min.)	Oct. 4
33202 The Millionaire Cat—Clark & McCullough No. 2 (20½ min.)	Oct. 21
33402 Firehouse Honey-moon—Sweet No. 2(18m.)	Oct. 28
33503 The Rink—Chaplin No. 3	Nov. 11
33601 Shampoo the Magician—Headliner No. 1 (17 min.)	Nov. 25
33702 Mickey's Charity—McGuire No. 2(17½m.)	Dec. 2

United Artists—One Reel

4 A Wayward Canary—Mickey Mouse (cartoon)	Oct. 28
5 The Klondike Kid—Mickey Mouse (cartoon)	Nov. 18

Universal—One Reel

A5201 Strange As It Seems No. 22	Sept. 19
A4503 Dr. Jekyll's Hide—Novelty (9 min.)	Sept. 26
A5302 The Butcher Boy—Pooch cart. (7 min.)	Sept. 26
A5402 Carnival Capers—Oswald cart. (7½m) (r)	Oct. 10
A5202 Strange as It Seems No. 23 (9 min.)	Oct. 17
A5303 The Crowd Snores—Pooch cart. (7 m.)	Oct. 24
A4504 The Greeks Had No Words for Them— Novelty (10 min.)	Oct. 24
A5304 The Under Dog—Pooch cart. (8 min.)	Nov. 7
A5203 Strange as It Seems No. 24	Nov. 14
A5403 Wild and Woolly—Oswald cartoon	Nov. 21
A4505 The Good Old Days—Novelty (11 min.)	Nov. 21
A5305 Cats and Dogs—Pooch cartoon	Dec. 5
A5204 Strange as It Seems No. 25	Dec. 12

Universal—Two Reels

A5806 Daylight Doom—Jungle No. 6 (19½ m.)	Oct. 17
A5105 The Finishing Touch—Skeets Gallagher com. (21 min.)	Oct. 19
A5807 The Jaws of Death—Jungle No. 7 (19m.)	Oct. 24
A5531 Morton Downey with Vincent Lopez— Radio Star Series (21 min.)	Oct. 31
A5808 Trapped by the Enemy—Jungle No. 8 (19½ min.)	Oct. 31
A5106 Officer Save My Child—Summerville comedy (18½ min.)	Nov. 2
A5809 The Jungle Terror—Jungle No. 9 (19 m.)	Nov. 7
A5810 Ambushed—Jungle No. 10 (19½ min.)	Nov. 14
A5945 The Street Singer with Nick Kenny— Radio Star Series (15½ min.)	Nov. 14
A5107 Hesitating Love—Fazenda com. (21½ m.)	Nov. 16
A5811 The Lion's Fury—Jungle No. 11 (17½ m.)	Nov. 21
A5812 Buried Treasure—Jungle No. 12 (20 m.)	Nov. 28
A5532 Morton Downey with Ray Henderson— Radio Star Series	Nov. 28
A5108 Boys Will Be Boys—Albertson comedy (19½ min.)	Nov. 30
A5701 The Lost Special—Lost Special No. 1 (20½ min.)	Dec. 5
A5702 Racing Death—Lost Special No. 2 (20 m.)	Dec. 12
A5946 Art Jarrett with Nick Kenny	Dec. 12
A5109 Lights Out—Gleason comedy (20½ m.)	Dec. 14

Vitaphone—One Reel

6502 Sport Thrills No. 2	Oct. 8
6903 Capt. Frank M. Hawks in "Contact"—P.Pot.	Oct. 8
6802 I Wish I Had Wings—Merrie Mel. (7 m.)	Oct. 15
6702 Bosko the Drawback—Looney Tunes (7 m.)	Oct. 22
6904 If I'm Elected—Pepper Pot (9 min.)	Oct. 22
6603 An Oriental Cocktail—Newman World Adventures (10 min.)	Oct. 29
6503 Sport Thrills No. 3	Nov. 5
6905 King Salmon—Pepper Pot (8 min.)	Nov. 5
6803 A Great Big Bunch of You—Merrie Mel. (7 min.)	Nov. 12
6906 Rambling Around Radio Row No. 2— Pepper Pot (9 min.)	Nov. 19
6703 Not Yet Titled—Looney Tunes	Nov. 19
6604 Curious Customs—Newman World Ad. (10 min.)	Nov. 26
7003 Small's Paradise Band—Melody Mast. (9m)	Nov. 26
7004 Roger Wolf Kahn—Melody Master (9 m.)	Nov. 29
6907 Babe o' Mine—Pepper Pot (9 min.)	Dec. 3
6504 Sport Thrills No. 4	Dec. 3
6804 Three's a Crowd—Merrie Melodies (7 m.)	Dec. 10
6908 Dangerous Occupations—Pepper Pot	Dec. 17
7005 Willie Creager—Melody Master	Dec. 24
6605 From Bethlehem to Jerusalem—Newman World Adventures	Dec. 24
6909 Out of the Past—Pepper Pot (9 min.)	Dec. 31

Vitaphone—Two Reels

7201 Sherlock's Home—Jack Haley com. (20 m.)	Sept. 10
7102 Passing the Buck—Bway. Brev. (18 m.)	Sept. 24
7202 The Clown Prince—Joe Penner (19 min.)	Oct. 1
7103 Tee for Two—Bway. Brevities (16 min.)	Oct. 8
7203 You Call It Madness—Richy Craig (18 m.)	Oct. 15
7104 Tip-Tap-Toe—Bway. Brevities (19 min.)	Oct. 22
7105 Modern Cinderella—Bway. Brev. (18 min.)	Nov. 5
7204 Not Yet Titled—Fatty Arbuckle comedy	Nov. 12
7106 Picking a Winner—Bway. Brev. (16 min.)	Nov. 19
7205 Then Came the Yawn—Jack Haley comedy	Nov. 26
7107 The Red Shadow—Bway. Brevities	Dec. 3
7206 The Run Around—Wm. Demarest comedy	Dec. 10
7108 Moonbeams—Broadway Brevities	Dec. 17
7109 Bad Boy—Phil Baker—Bway. Brevities	Dec. 31

NEWSWEEKLY NEW YORK RE- LEASE DATES

Universal News

93 Wednesday	Nov. 16
94 Saturday	Nov. 19
95 Wednesday	Nov. 23
96 Saturday	Nov. 26
97 Wednesday	Nov. 30
98 Saturday	Dec. 3
99 Wednesday	Dec. 7
100 Saturday	Dec. 10
101 Wednesday	Dec. 14
102 Saturday	Dec. 17
103 Wednesday	Dec. 21
104 Saturday	Dec. 24
1 Wednesday	Dec. 28
2 Saturday	Dec. 31

Pathe News

35216 Wed. (E.)	Nov. 16
35117 Sat. (O.)	Nov. 19
35217 Wed. (E.)	Nov. 23
35118 Sat. (O.)	Nov. 26
35218 Wed. (E.)	Nov. 30
35119 Sat. (O.)	Dec. 3
35219 Wed. (E.)	Dec. 7
35120 Sat. (O.)	Dec. 10
35220 Wed. (E.)	Dec. 14
35121 Sat. (O.)	Dec. 17
35221 Wed. (E.)	Dec. 21
35122 Sat. (O.)	Dec. 24
35222 Wed. (E.)	Dec. 28
35123 Sat. (O.)	Dec. 31

Paramount News

(See Editorial in October
22 issue of HARRISON'S
REPORTS with reference to
corrected schedule.)

30 Wednesday	Nov. 16
31 Saturday	Nov. 19
32 Wednesday	Nov. 23
33 Saturday	Nov. 26
34 Wednesday	Nov. 30
35 Saturday	Dec. 3
36 Wednesday	Dec. 7
37 Saturday	Dec. 10
38 Wednesday	Dec. 14
39 Saturday	Dec. 17
40 Wednesday	Dec. 21
41 Saturday	Dec. 24
42 Wednesday	Dec. 28
43 Saturday	Dec. 31

Fox Movietone

17 Wednesday	Nov. 16
18 Saturday	Nov. 19
19 Wednesday	Nov. 23
20 Saturday	Nov. 26
21 Wednesday	Nov. 30
22 Saturday	Dec. 3
23 Wednesday	Dec. 7
24 Saturday	Dec. 10
25 Wednesday	Dec. 14
26 Saturday	Dec. 17
27 Wednesday	Dec. 21
28 Saturday	Dec. 24
29 Wednesday	Dec. 28
30 Saturday	Dec. 31

Metrotone News

215 Wednesday	Nov. 16
216 Saturday	Nov. 19
217 Wednesday	Nov. 23
218 Saturday	Nov. 26
219 Wednesday	Nov. 30
220 Saturday	Dec. 3
221 Wednesday	Dec. 7
222 Saturday	Dec. 10
223 Wednesday	Dec. 14
224 Saturday	Dec. 17
225 Wednesday	Dec. 21
226 Saturday	Dec. 24
227 Wednesday	Dec. 28
228 Saturday	Dec. 31

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No. 48

Should You Ratify the New Contract Form?

On November 28, at the Congress Hotel in Chicago, and on December 1, at the Park Central Hotel in New York, independent theatre owners, members of the two national organizations, as well as non-members, are to hold mass meetings with the object of discussing the new standard contract and other proposals, agreed upon between representatives of Allied States Exhibitors Association and Motion Picture Theatre Owners of America, on the one hand, and Mr. Sidney R. Kent, on the other, and of determining whether the concessions made by Mr. Kent, as a producer-distributor, to the exhibitors are sufficient to induce them to drop their efforts on behalf of Bill S. 3770, known as the Brookhart Bill, now on the Calendar of the Senate.

It is understood, of course, that Sidney Kent, in conducting these negotiations with the representatives of the organized exhibitors, was acting only for the Fox Film Corporation, but it is understood also that, if the new contract and the added proposals are satisfactory to Mr. Kent as well as to the exhibitors, other producer-distributors will adopt them. Every national producer-distributor has, in fact, been asked whether he will agree to accept the new contract and the added proposals; they were to have given an answer not later than November 19.

What the outstanding provisions of the contract and what the added proposals consist of are discussed elsewhere in this issue.

Viewed merely as a contract, the new contract form contains some provisions that are more favorable than the provisions of the old form; but when they are compared with your rights as embodied in the Bill S. 3770, they are concessions not so worthy of a serious consideration.

Let us examine that Bill and see if any of the demands contained in it are granted by the new producer proposals:

Section 1 of the Bill specifies that it shall be unlawful for a producer to force you to buy all or none of his pictures. The new contract form grants you a right to cancel fifteen per cent of the pictures upon payment of fifty per cent of the contract price on five of them; it also forbids the distributor from forcing you to buy more than three reels of shorts with each feature.

Section 2 forbids the distributors from fixing zoning and protection schedules and from giving one theatre unfair competitive advantage over the other in the buying of pictures. Under the new contract form, no matter how much you may be willing to offer for pictures, you are unable to purchase them until after the producer circuit has bought them, with a protection over you long enough to make the pictures grow mouldy by the time you get them.

Section 4 obligates the producer to submit to you, before offering you a picture for sale, a synopsis consisting of at least one thousand words; the object of this provision of the law is, first, to assure you that the manufacturer or the jobber will deliver to you, a retailer, the goods in accordance with the specifications, and secondly, to make it possible for you to know whether among the pictures offered you for sale, are any "Sanctuary's," "Age of Consent's," "A Girl Delinquent, Age Sixteen's," "Wife to Hugo's," "Freaks's," "Kongo's," and the like, all business destroyers. Under the new contract form, all you can reject is fifteen per cent of the pictures you bought, upon payment of fifty per cent of the rental price for five of them, and the full price for five more.

Section 5 provides for the amending of the Clayton Act so that it will be unlawful for a producer-distributor to discriminate in "price, rentals, or royalties between different purchasers, lessees, or licensees of commodities, whether patented or unpatented, copyrighted or uncopyrighted, which commodities are sold, leased, or licensed for use, *** in the United States, ***," where the effect of such discrimination is to substantially lessen competition or tend to

create a monopoly in any line of commerce.* * * Under the new contract form, no such protection is afforded; on the contrary, in the list of "Optional Clauses," there is one, under "Admission Prices," that makes the contract invalid if the exhibitor should show any of the pictures at lower admission prices than those contained in the contract, thus making it impossible for an independent exhibitor to reduce his prices in case his competitor, affiliated theatre, reduced them.

Section 3 provides that the Federal Trade Commission shall administer Section 1 and 2 of the Act. The New contract form provides for voluntary arbitration to settle all disputes arising out of the contract, and for a national appeal board consisting of exhibitor and of producer representatives to settle all disputes which Section 2 of the Bill seeks to remedy; that is, protection, zoning, and overbuying by the circuits in the territory of the complaining exhibitor.

Thus you will see that the concessions made by the producers in the new setup are in no way comparable to the benefit that will accrue to you by Bill S. 3770.

Though acceptance of the producer-distributor pledges by you does not necessarily mean abandonment of your efforts to have the Bill enacted into a law, that will follow as a natural thing, for your position, as an organized group, will become weakened before the eyes of Congress, and the M. P. T. O. A. leaders cannot be expected to aid in such a fight; they were lukewarm before, and I am sure that they will be cold to your appeals after you ratify this agreement.

Whatever may be your sentiments in this matter, bear in mind that the new contract form does not protect you against the unfair terms a distributor may demand and write into the Schedule. No one taking part in those conferences had any authority to make any agreement in regard to prices, percentages, scale of admission prices, zoning, protection and the like; and if they had, it would have been illegal for them to exercise it. Thus you see that the contract form is one thing, and the contract deal another. You should bear in mind also that a commitment may be repudiated by a distributor, or a company may pass into the hands of the receiver, in which event the receiver may repudiate that commitment; whereas a law cannot be repudiated by a distributor, or nullified by a receiver.

Before making up your mind whether to ratify or to reject the new agreement, you should inquire into the motives that are prompting the producers to make these, what they appear to be, concessions to you. What are they?

For years you bled under the Hays regime:—during the ten years that Will H. Hays has been the "Czar" of the motion picture industry, the independent theatre owner has been either driven out of the business or impoverished. The film boards of trade; arbitration; zoning and protection; withholding of the product and overbuying by the affiliated circuits; intimidation by some affiliated circuit representatives as well as by exchanges, causing some of you to sell your theatres at disadvantageous terms; mistreatment by the distributor employes as well as representatives, and many other abuses were the means by which this condition has been brought about, not to mention the filthy, vile pictures. Some of these abuses reeked with so much illegality that the moribund Department of Justice was compelled at last to take notice of them, bringing suits against them, charging violation of the Sherman Act.

But violation of the Sherman Anti-Trust Act is also a penal offense. Yet they were not prosecuted by the Department of Justice under the penal features of the Act. In the famous Arbitration and Credit Committee cases they were found guilty of having violated the law; but no action was taken against them. In the Fox-West Coast case they were allowed to plead "guilty" by the consent decree method; but

(Continued on last page)

"Rockabye" with Constance Bennett

(RKO Pathe, Nov. 25; running time, 68 min.)

Fairly entertaining. It has human interest and comedy, but the story lacks continuity; it jumps from one episode in the heroine's life to another, each episode having little relation to the other. The situation in which she is forced to part with her adopted child is quite pathetic, as is that in which she gives up the hero, although they loved each other. Most of the comedy is aroused by the heroine's mother, who is always in a "tipsy" condition:—

The heroine, a famous actress, longs for a child and is about to adopt a little charming girl when she is involved in a scandal. The Home refuses to permit her to adopt the girl and take her away from the heroine. She is so heart-broken that her manager, who is in love with her, urges her to go to Europe. She stays away for eight months and returns with a script for a new play. She wires the author (hero) to call to see her. They are attracted to each other, and go out together the same night they meet. He tells her his wife is divorcing him. They eventually fall in love and she accepts his proposal of marriage. The opening night of the play is a great success but the heroine is all unnerved because the hero had not been there. There is a party at her house to celebrate her success. The hero telephones to say that he will be there shortly. Before he arrives his mother calls to see the heroine and tells her that the hero's wife had just given birth to a child and begs the heroine to give him up so that he might return to his wife and child. When the hero calls she tells him they must part. She then tells her manager that she will marry him.

The plot was adapted from a story by Lucia Bronder. It was directed by George Cukor. In the cast are Paul Lukas, Joel McCrea, Jobyna Howland, Charles Middleton, Walter Pidgeon, and others.

Not suitable for children or for Sunday showing.

"Men of America" with Bill Boyd and Chic Sales

(RKO, Dec. 9; running time, 57 min.)

Great entertainment. It is fast-moving, has good comedy, and much human interest, with realistic touches brought about by capable direction. The closing scenes are thrilling; they show the townsfolk going after the gangsters that had committed robberies and murders. The story is simple, but it holds the interest throughout:—

The hero, a poor rancher, is helped along by his neighbors. The heroine, whose grandfather owns the country store, is in love with the hero and tells him she is willing to share his poverty. A desperate gang, bank robbers and murderers, hiding out in that locality, steal food and clothing from the different ranches. This enrages the people. The hero is suspected because he is a newcomer. Finally one of the ranchers is killed when he refused to follow the orders of the bandits. The people decide to go after the hero for the murder. But he proves his innocence and bands them together to fight the gang. They kill off the entire gang and save the heroine who had been abducted by them to prevent her from giving them away.

The plot was adapted from a story by Humphrey Pearson and Henry McCarty. It was directed by Ralph Ince. In the cast are Dorothy Wilson, Ralph Ince, Henry Armetta, and others.

Suitable for children and for Sunday showing. Excellent for Saturday in small towns.

"You Said A Mouthful" with Joe E. Brown and Ginger Rogers

(First Nat'l., Nov. 26; running time, 71 min.)

A good wholesome comedy. Although the hero is presented as a sort of sap, he arouses much sympathy. In addition to the comedy, it has human interest and suspense because he is mistaken for a champion swimmer, when he, in fact, cannot swim a stroke and fears the water very much. The closing scenes are hilarious; they show the hero competing in a long distance swim, with full confidence in himself, thinking that he was wearing a non-sinkable bathing suit. The many things that happen to him to make him win will set the audience howling with laughter.

The plot was adapted from a story by William B. Dover, and directed by Lloyd Bacon. In the cast are Preston S. Foster, Sheila Terry, Farina, Harry Gribbon, Oscar Apfel, and others.

Suitable for children and for Sunday showing.

Substitution Facts: In the contract 727 is listed as "You Said A Mouthful," from an original story by Lou Lipton, and since the finished product has been adapted from a story by William B. Dover, it is a story substitution. However, since it is a good, clean comedy, you should accept it.

"The Monkey's Paw"

(RKO., rel. date not set; running time, 56 min.)

This picture has been produced well, but it too morbid for entertainment purposes. Although the horror part of the picture is shown at the end to have been a dream, the terrible feeling that it leaves in one is not erased. The situation in which the mother wishes for the return of her dead son, and the subsequent knocking on the door showing that he had arrived, is so horrible that it sends shivers up and down one's spine. In addition, the atmosphere of mourning and sorrow because of the death of the son is extremely depressing. The action takes place in England:—

A happy English family, father, mother, and son receive a visit from the father's friend, a soldier who had served with the British Army in India. He shows them a monkey's paw which is supposed to be able to grant a person three wishes. He so arouses the father's curiosity that when he is leaving the father takes it from his pocket when he is not looking. Later he shows it to his wife and son and they upbraid him for having taken it. He holds it up in his hand and wishes for two hundred pounds. His wife goes to bed, the son goes to his night job, and he remain downstairs in his comfortable chair. The next morning they receive a call from a lawyer. Their son had been killed at the factory and he had brought them two hundred pounds. The father is horrified when he sees the mangled body of his son. A week later the mother remembers the paw and insists that the father wish for the return of their son. He does this much against his will and soon there is a knocking on the door. The father knows that it would be horrible for the mother to see the son again and just as she is about to open the door he wishes that his son return to his grave. And then the father suddenly awakens to find that the whole thing had been a bad dream. They burn the monkey's paw.

The plot was adapted from a story by W. W. Jacobs. It was directed by Wesley Ruggles. In the cast are C. Aubrey Smith, Ivan Simpson, Louise Carter, Bramwell Fletcher, and Betty Lawford.

Two horrible for children or for Sunday showing.

"That's My Boy" with Richard Cromwell

(Columbia, Oct. 6; running time, 71 min.)

In the November 5 issue this picture was reviewed from the press-sheet. A notation was made at that time that there would be a review of the picture later on, if the facts warranted it. It is fairly entertaining picture, with human interest and some suspense. There are the usual thrilling football games played. The hero is a sympathetic character who demands payment for his services as a football player not out of swell-headedness but a realization that once he left college he would be forgotten, as were the many other stars that had passed before him. The closing scenes are dramatic and arouse much pity for the hero; he was willing to sacrifice his love for the heroine, his reputation and honor, just for the sake of saving the investments of many friends who had put money in a company which used his name.

Suitable for children and for Sunday showing.

"Woman in Chains"

(Associated Talking Pictures; time, 68 min.)

There is human interest and suspense in this story, but there are several things about it that make it an unpleasant entertainment. For one thing, one of the characters suffers from hypochondria, constantly taking medicines and spraying his nose and throat. This becomes annoying after a time. Later an operation is performed on this man and one sees the doctor going through all the motions of cutting into the body and using all the instruments in it; this gives the spectator a sickening feeling. The heroine is a sympathetic character because of her desire to do the right thing—stay with her husband even though his illnesses sickened her. The suspense is aroused by reason of the fact that the hero, the man with whom she is in love, is forced to operate on her husband and if the husband were to die the hero would have been accused of murder because of a letter the husband had left behind condemning him and his wife.

The closing scenes are suspenseful; they show the butler making his identity known as being the husband of a woman the sick husband had seduced during his (the butler's) absence at the war front and had then deserted, leaving her to die. The shock of this disclosure kills the husband and brings about the reunion of the hero and the heroine.

This is an English picture with an all English cast. It has been adapted from a story by "Sapper." It was directed by Basil Dean. In the cast are Betty Stockfeld, Owen Nares, Allan Jeaves, George Curzon and Aubrey Mather.

Not suitable for children or for Sunday showing.

**"The Penguin Pool Murder" with
Edna May Oliver and James Gleason**
(RKO, Dec. 30; running time, 65 min.)

Excellent entertainment! It is a combination murder mystery melodrama and comedy. Because of the fact that the murder is not solved until the very end, and then through the cleverness of Edna May Oliver, the audience is held in suspense throughout. The comedy is aroused by the way in which Edna May Oliver, a prying schoolteacher with a desire to be a detective, puts the chief inspector in his place and gives him hints on how to discover the murderer. There is both excitement and comedy in the closing scenes in the courtroom where she straps the murderer.

The plot was adapted from a story by Stuart Palmer. It was directed by George Archainbaud. In the cast are Robert Armstrong, Donald Cook, Clarence H. Wilson, Edgar Kennedy, Mae Clarke, and others.

Because of the implied sex angle, some of you may feel it is not suitable for children and for Sunday showing. But it is harmless.

"Girl From Calgary" with Fifi D'Orsay
(Monogram, Sept. 24; running time, 63 min.)

A fairly entertaining program picture. The story is thin and presents nothing novel, but it keeps going at a fairly fast pace. It should please small town audiences, for part of the action takes place in a theatre, and various scenes of a musical comedy show are shown; also at the beginning a rodeo show is worked in, done in technicolor. The heroine is a fairly sympathetic character:—

The hero, a press-agent, thinks she has a good personality and decides to exploit the heroine, singer in a cafe in Calgary. He enters her in a beauty contest in Atlantic City, which she wins. Then he takes her to New York. The wealthy backer of a certain theatrical agent sees her picture and is attracted by it. He orders the agent to engage her. She becomes an overnight success. The hero, in love with her, leaves the city when he realizes that the wealthy backer wants to marry her, lest he be in her way. But he returns and learns they are trying to trick the girl. He takes her away. The backer orders some men to beat the hero up. The heroine leaves the theatre business to go away with the hero.

The plot was adapted from a story by Sig Schlager and Leon D'usseau. In the cast are Paul Kelly, Robert Warwick, Edwin Maxwell, Astrid Allwyn, and others.

Not suitable for children or for Sunday showing.

**"Her Mad Night" with Irene Rich
and Conway Tearle**

(Mayfair Prod.; running time, 67 min.)

An ordinary program picture. The story is thin, far-fetched and at times illogical. Both the hero and the heroine are fairly sympathetic characters, but it is not enough to hold the interest. The closing scene, that of a condemned person walking to the electric chair, has been done so many times before that it is not effective; as a matter of fact the audience at the theatre where I reviewed the picture laughed. In addition, it is unpleasant to hear a young girl talk about the fact that she had keys to men's apartments and intended to use them, even though only boasting.

The plot was adapted from a story by John Thomas Neville. It was directed by E. Mason Hopper. In the cast are Mary Carlisle, Kenneth Thomson and others.

Not suitable for children or for Sunday showing.

**"Faithless" with Tallulah Bankhead
and Robert Montgomery**

(MGM., Oct. 15; running time, 76 min.)

A demoralizing and unpleasant sex drama. The heroine is an unsympathetic character, for in most of the picture she is shown as being vain and spoiled, at one time even living with a common gambler for the money he could give her. Then in the closing scenes an effort is made to make her noble by her actions—that of selling her body to pay for medicines for her husband. This situation is ugly, to say the least. The producers have forgotten that there are such things as free hospitals for sick people.

The heroine, an heiress, refuses to marry the hero, with whom she is in love, because of his pitifully small salary—\$20,000 a year. And so they quarrel. The heroine, by her reckless spending, is soon penniless. She goes to the hero to accept his offer of marriage only to find he had lost his job. He begs her to marry him and take a chance but she refuses. They part. She lives on her different friends until no one will tolerate her. The husband of one of her former friends, a common person, is infatuated with her. He sets

her up in an apartment and gives her money and clothes. The hero, having found out where she was living, calls on her. He is heartbroken when he learns the truth. Disgusted at herself she leaves the apartment and the jewels and looks for work. Penniless and hungry she stumbles into the hero. There is a happy reunion and they are married. He receives word about a job, and finds out that it will make him a strike-breaker. He is hurt by the strikers when he attempts to drive a truck. He is very ill and the heroine is desperate for money. She solicits on the streets and in that way she earns money enough to pay for the bills. Through the kind efforts of a friendly policeman, she becomes a waitress. But the hero's younger brother, who had at one time been accosted by her on the streets before she realized who he was, tells his brother all. Instead of turning against her, the hero loves her the more for it because of her great sacrifice. The hero eventually gets a job at sixty dollars a week.

The plot was adapted from a story by Mildred Cram. It was directed by Harry Beaumont. In the cast are Hugh Herbert, Maurice Murphy, Louise Closser Hale, Anna Appel, and others.

Terrible for children or for Sunday showing.

**"Tess of the Storm Country" with
Janet Gaynor and Charles Farrell**

(Fox, Nov. 20; running time, 78 min.)

Entertaining! Although the story is old-fashioned, it should appeal to the mass of picture-goers, for it is sentimental, suspenseful and is filled with human interest. The heroine is an extremely noble character; by her various sacrifices, especially by that of caring for the hero's sister's child, she wins the sympathy of the audience. Much comedy is supplied by a little monkey called Peppy—by his display of remarkable intelligence. He does everything from setting a house in order to rocking the baby's cradle. Every time he appears he arouses laughter by his pranks. The love affair between the hero and the heroine is charming:—

The story's most important part is where the heroine is shown taking the sick baby, illegitimate child, of the hero's sister to the church for baptizing. She is taken for an immoral woman by the father of the baby's mother, but the preacher stops him from putting her out of the church, saying that no one that needs spiritual encouragement is sent away from a church. At this point the mother, disregarding the disgrace that would be her lot, claims the baby. A reconciliation is affected between the hero and the heroine.

The plot was adapted from the story by Grace Miller White, which was done twice before, with Mary Pickford. It was directed by Alfred Santell.

Because of the birth of an illegitimate child, it is hardly suitable for children or for Sunday showing.

**"Breach of Promise" with Mae Clarke
and Chester Morris**

(World Wide, Oct. 23; running time, 63½ min.)

A demoralizing picture with unsympathetic characters. The attempt of the heroine to ruin the hero is so despicable that no sympathy is felt for her even at the end when she confesses and is sent to prison. The whole story is rather silly and the dialogue is about the same; it moves slowly and there is little suspense. In addition, the end leaves one in doubt as to whether the hero loves her or not:—

The heroine, a household drudge in the farmhouse of the family that had adopted her, longs for freedom. The hero, a fairly wealthy politician, comes to his farm for a rest. The heroine idolizes him and manages to make his acquaintance. He rescues her when she falls into a creek and just as she is kissing him in thanks her adopted father sees her. He beats her when she comes home and she runs away. She goes to the hero's home and he allows her to stay there over night and gives her money with which to go to the city the next day. His housekeeper, thinking that the two had become intimate, tells the girl's adopted father about it. He rushes to the hero's home. There is a scene and the hero thinks he had been framed by the heroine and so he insults her. Infuriated, she brings a breach of promise suit against him, collects \$50,000, and ruins his reputation. Later, sorry for what she had done, and still infatuated with the hero, she goes to the district attorney and confesses all. Although the hero attempts to stop her, even taking the blame, she confesses and is sentenced to one year in prison. The hero promises to do all he can to free her.

The plot was adapted from a story by Rupert Hughes. It was directed by Paul Stein. In the cast are Mary Doran, Theodore Von Eltz, Elizabeth Patterson, Charles Middleton, Lucille La Verne, and others.

Not suitable for children or for Sunday showing.

nothing was done to stop them from repeating the violation, as the latest court verdict indicates—Southern California exhibitors brought a suit against them for violation of the consent decree and last week the United States District Court for Southern California found them guilty, restraining them from operating the "price zoning and clearance" system, which the Government asserted would be a monopoly in restraint of trade. Recently in Chicago they were sued by the Department of Justice and they escaped with a "consent decree." In the Youngclouse case they were found guilty of having violated the same Act, and they did not even appeal the case; yet the Department of Justice did not take any action against them. In every instance, in fact, where they were sued in the Federal Courts on a violation of the Sherman Act, either they were found guilty, or they acknowledged their guilt and got away with a "consent decree."

Up to this time, they have been able in some way to escape prosecution. I don't know whether the influence Mr. Hays exerted politically in Washington had anything to do with it or not; if it had, after March 4 it will no longer have, for a progressive administration has been swept into office by the biggest plurality ever known in the history of this country, an administration committed to wresting this country from the hands of the monopolists and handing it back to the people. The Wilson spirit has come back to life. When President Wilson first took office, in a short time he broke up the monopoly of the Patents Company; and President Roosevelt will, as everyone is convinced, follow in his footsteps. This the producers know; hence their haste to compose their differences with you. What they fear more than anything else is a congressional investigation. Such an investigation would bring to light how the millions of holders of moving picture stock were robbed, and how golden is the brick the bondholders have been handed. In Washington recently the veil was lifted only in part; it was at the investigation conducted by the Committee on Banking and Currency, yet what was disclosed was astounding.

Some of your leaders feel that, since these are the best concessions they could get from the producers, you should accept them. My advice to you is this: If every concession the producers have made to you is attractive; if they were to grant you still other demands, unless you regain the right to buy pictures at the "run" you want, so long as you are willing to pay the price, you have gained nothing.

If it were possible for you to accept these concessions without giving up your right to fight for the enactment of Bill S. 3770 into a law, I would suggest that you accept them. Unfortunately this cannot be done. No doubt some of your leaders have tacitly consented to give up the fight for that Bill in return for these concessions. It will be necessary for you, therefore, to choose one of the two—either the concessions or the Bill.

After so many years of suffering you are about to realize your ambition; you are about to see the Brookhart Bill enacted into a law, making it possible for you to make your living as any other free American citizen. Are you now, when victory is in sight, to lose heart and give up the fight?

THE NEW PRODUCER CONCESSIONS

The highlights of the concessions made to exhibitors as a result of the negotiations of exhibitor representatives with Mr. Kent are as follows:

The distributor pays to the exhibitor damages to the extent of the rental of the film for each film he fails to deliver less those that are excepted.

Damage to the extent of the rental of the film in case the distributor failed to send the exhibitor a print in time, or the print reached in an "unrunable" condition. But it is no concession, for the exhibitor, in case of a dark house because of such failure, loses much more than that.

An improved play-dating clause.

Cancellation of fifteen per cent of the total number of pictures upon payment of fifty per cent of the rental price on the second five-picture group canceled.

Absolute protection against substitution of stars; and protection against substitution of twenty per cent of the features other than those designated as star pictures. Since a good story increases the drawing power of the star, and a poor story decreases it, the value of this concession is problematical, for the distributor is granted the right to substitute another novel, stage play or magazine story for the one he announced with that star. As to the twenty-per cent guarantee against substitutions in other features, I fear that this is no concession, for the reason that today the exhibitor can reject all the substitutions, regardless how much the dis-

tributor has tried to deprive him of such right by inserting in the contract tricky provisions; the exhibitor is protected by the Common Law.

"Tempered" protection. This, however, is no concession, by reason of the fact that "Unreasonable Protection" has been declared by the courts illegal.

Voluntary arbitration, with the exhibitor being entitled to appoint his own representatives.

There are some other concessions, of minor importance.

Some of the new proposals consist of:

A National Appeal Board, consisting of equal number of exhibitor and of producer-distributor-circuit representatives to hear cases of unfair protection and of overbuying.

An agreement preventing the distributor from forcing on the exhibitor more than three reels of shorts with each feature, including newsreels; or of one and one-half reels in the cases of double features. It is understood that a serial, not exceeding twelve chapters, will be considered single reels.

Nothing is definite about Exclusives; but some substitute will be provided for, perhaps a number of "Selected Pictures." This matter was treated in the November 5 issue.

Cleveland, Ohio, November 14, 1932

Dear Pete:—

HARRISON'S REPORTS of Saturday, November 12th, reached me this morning.

I know that you know of my high regard for you personally and your loyal efforts on behalf of independent exhibitors, and I feel certain that you will consider it with good grace that I disagree with the inaccuracies contained in your comments about the Cleveland exhibitors' agreement. You have apparently failed to understand the agreement because the agreement does nothing more than provide for the maximum amount of protection which the theatres of the affiliated exhibitors in Cleveland may demand. It does not therefore fix any maximum period of protection, but only the maximum period. Next, the classification provided for the theatres of the Cleveland exhibitors is solely for the purpose of determining the maximum amount of protection that may be demanded against each class by the affiliated houses.

You say "The vice of this agreement is three-fold," and I answer your reasons categorically.

First, it does not establish a bad precedent for other territories having more moderate protection because every territory would necessarily have peculiar conditions of its own that would determine the amount of protection that parties in that territory might agree was reasonable and therefore the maximum period in the Cleveland contract could of course be no criterion in any other territory.

Secondly, you say that it is probably illegal because the price of admission is fixed. You are seriously in error in this respect and have evidently not carefully read the agreement, because nothing in the agreement fixes the price. Any exhibitor may charge any price he pleases under the terms of the agreement. There is neither minimum or maximum of admission price. The admission price mentioned in the agreement constitute one element among others for the purpose of determining the classification of the theatres and every theatre may change its price from day to day without any violation of the agreement, since there is no agreement fixing the admission price which any theatre may charge at any time.

You have therefore made a very serious error in your assertion that there is a minimum admission price or scale fixed by the contract.

I hope you will at once carefully examine the contracts in the light of what I have here pointed out to you.

Thirdly, nothing in the agreement, in my opinion, subjects anyone to any liability for treble damages under the Sherman Act, since there is no violation of any law involved in the agreement. When I consider the high repute and great ability of other counsel who represented various of the distributors and who gave careful consideration to all questions of law involved, I am certain that you will realize that your ability as a newspaper man, great as that is, does not justify your going into a field of rendering legal opinions and asking others to abide by your judgment or opinions on the subject.

Now, Pete, I think you have made a mistake, although, knowing you as I do, I believe it was done in good faith, and therefore I will not be surprised if upon studying the question and obtaining competent advice thereon you will amply retract what you have said.

Very truly yours,

SAMUEL HOROWITZ.

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No. 49

WHY COMPLAIN AGAINST THE DISTRIBUTORS WHEN YOU TAKE NO REMEDIAL ACTION

Hardly a day goes by unless this office receives at least one complaint against a distributor for some sort of unfair tactics against the writer of the letter, an exhibitor, asking my opinion how he could counteract it, or my assistance to take the complaint to the home office with the object of inducing the proper department head to order his subordinate to desist from continuing such tactics.

In some cases I am able to give the exhibitor the proper advice; in some others, I am able to induce the proper home office executive to instruct his field representative to give up his unfair tactics; but in most of them I am unable to help the exhibitor either by proper advice or by taking the complaint to the home office of the offending company.

I have often stated in these columns that most of the abuses practiced in this industry could be stopped by court action.

Court action requires, of course, an expenditure of money; for this reason many exhibitors are unable to avail themselves of such a corrective medium.

You would think, however, that when some exhibitor resorts to court proceedings for redress all those who have suffered by some similar abuse would flock to him to give him all the aid he needs by either furnishing him with information or by taking the stand and testifying in his behalf. But such is not the case except in rare instances; these exhibitors fail to come forward with the information out of fear lest they incur the wrath of the distributors and be made to pay for it afterwards. This naturally allows the offenders to continue their abuses.

About three years ago there was filed in the U. S. District Court for the Southern District of New York by the firm of Graham & Reynolds, on behalf of Mr. Edward Quittner, of Middletown, New York, against Paramount-Publix, the Hays organization and others, a suit charging conspiracy in restraint of trade by the violation of the Sherman Anti-Trust act. Trial of this suit began on Wednesday, November 30, before Judge Woolsey. This suit is unlike any other suit that has ever been filed in the motion picture industry in that the plaintiff has set out to prove violation of the Act not only in Middletown but also in every State in the Union. In other words, Mr. Quittner, through his lawyers, has set out to prove conspiracy against him by proving that this was not an isolated act but

a well conceived plan to create a monopoly in the motion picture industry, driving every independent theatre owner out of business. This is, I believe, the best prepared case that I know of to go to trial. Mr. Quittner's son, Joseph Quittner, who had charge of Edward Quittner's picture interests, is a lawyer by profession and was once an officer of the United States Intelligence Service; during the World War he was a Military Attache of the United States Embassy in Switzerland. When he realized that he was being squeezed by the producers to be driven out of business he started gathering the necessary material, making notes of dates, of persons, and of circumstances, and obtaining copies of documents that would help his attorneys prosecute the case intelligently. This naturally makes his case strong.

The winning of this case should be of as much importance to you as it is to Mr. Quittner and his attorneys. But in order that there may be no chance of a "slip up," it is necessary that every exhibitor who has suffered under this regime come forward and aid. Any information you can impart to Mr. Quittner's attorneys, whose address is 25 West 43rd Street, Room 718, New York City, or any documents you may be able to forward to them tending to prove a conspiracy, will help to make sure of victory. Bear in mind that if this case is won the monopoly will be broken up, for those of you who have suffered under this regime will be placed into a position where you may bring suit to collect threefold damages, as provided for by the Anti-Trust Law.

I hope that this explanation will make it possible for you to realize the importance of this case, inducing you to come forward with whatever information you may know or with whatever documentary evidence you may possess.

Those of you who are in the New England territory may, in addition to this, offer your aid to Mr. George Ryan, attorney for E. M. Lowe, of Boston; Mr. Ryan has been trying the case brought by him on behalf of Mr. Lowe with every chance of success. The case has been in trial four weeks and it may last another two weeks. You may address Mr. Ryan at 949 Tremont Bldg., 73 Tremont Street, Boston, Mass.

If there ever has been a time when you could do something for yourselves, it is now. For this reason you should not hesitate to aid in these two cases. Do not withhold your aid now and then complain at the treatment you receive afterwards for complaint will not help, whereas a victory will.

"The Unwritten Law" with Mary Brian and Lew Cody

(Majestic Pictures; running time, 66 min.)

A good program mystery melodrama. The audience is held in suspense throughout knowing that eventually the villain will be killed by one of his many enemies. The closing scenes showing the villain terrified and seeking to hide from his enemies is gripping and holds one in tense suspense. The exact way in which the murder is eventually committed is rather vague and leaves one in doubt as to just who the murderer is, even though the heroine's mother confesses that she is the one. It is not made clear just how she had committed the murder. Sympathy is felt for some of the characters:—

The heroine is a motion picture actress. The villain, head of the company, is infatuated with the girl and although he is twice her age he intends to marry her. The girl's mother pleads with him to leave the heroine alone, but he refuses. She threatens him. He is also threatened by an actress whom he had thrown off, and by a worker whose sister had been seduced by the villain. The cast are ordered aboard the ship to shoot a picture. The hero, director of the picture, is in love with the heroine and pleads with her not to marry the villain. She refuses to listen to him or to her mother and once aboard she announces her engagement. An author, who is to write the heroine's next story, is also one of the guests. He recognizes the villain as the man who had attempted to kill him many years before and had lured his wife away. And he learns that the heroine is his own daughter. When the heroine's mother sees him she almost faints from the shock. Eventually the villain is murdered. The author, whose identity was made known, assumes the blame. The heroine finds a note from her mother, who had jumped overboard, in which she confesses that she had killed the villain. The hero and the heroine are reconciled and leave the ship with the heroine's father.

The plot was adapted from a story by John Kræfft; it was directed by Christy Cabanne. In the cast are Greta Nissen, Skeets Gallagher, Louise Fazenda, Hedda Hopper, Purnell Pratt, Theodore Von Eltz, and others.

Not suitable for children or for Sunday showing.

"The Theft of the Mona Lisa"

(RKO, October 21; running time, 82 min.)

This picture was made in Germany. The English version is superimposed with English talk but it will be easily detected by the American picture-goers, for the lip movements do not correspond with the words that are pronounced. The best part of the picture is the music, with which the picture is synchronized. As far as the action is concerned, it is only mildly interesting, but its interest is heightened by the music. The story is a mixture of fact and fiction, having been founded on the actual theft of the famous Da Vinci painting from the Louvre, the famous museum of Paris, and on its recovery shortly afterwards. The fiction part of the story is the hero's decision to steal the painting because of his love for a beautiful woman, who resembled the painting. In the development of the plot it is shown that the woman did not believe the hero when he told her that he had stolen the famous painting out of a desire to do something noteworthy for her and not for money. She realizes the truthfulness of his statement when the hero is put on trial in Italy for the theft.

Although a certain pathetic mood is maintained throughout, the direction is poor and the continuity atrocious.

The picture is not quite suitable for regular houses, but it should go over in grand style in houses that cater to audiences consisting of long-haired men and artistically inclined women.

"Call Her Savage" with Clara Bow

(Fox, November 27; running time, 84 min.)

Whoever has been responsible for choosing this material for Clara Bow's comeback has certainly shown poor judgment. At the Roxy where I reviewed this picture I noticed that the audience was disposed friendly towards Clara Bow, and with good material she might have had an opportunity to come back; but with such putrid material this cannot be hoped. It is an unhealthy, vulgar sex drama, with several extremely distasteful sex situations. One of such situations is where the heroine is shown calling on her husband, who is ill mentally as a result of a venereal disease (remotely implied); his attempt to assault her should prove an insult to the average man or woman of family. Another is where the heroine goes out on the street to solicit so as to obtain money to care for her newborn baby. The situation that implies the death of the baby by suffocation when the building caught fire while she was out soliciting

is cruel beyond description. Attempts to reach the audience's emotions by such means are abominable. One will ask: how is it that a woman who is supposed to be the daughter of the wealthiest man in Texas should have refused to appeal to her father for help rather than take the steps she is shown as having taken? If the story demanded that the father be made to refuse such aid, then the story material should have been abandoned as unsuitable for entertainment. Her attitude toward her father is another unpleasant thing. Of course, this is done for the purpose of showing that she had inherited her wild nature from her real father, an Indian, son of the chief, with whom her mother had had a secret affair. But it is not a pleasant entertainment. Much of the dirty action of the book has been eliminated but this has not helped matters.

The plot has been based on the Tiffany Thayer's novel. John Francis Dillon directed it. Miss Bow gives a good performance despite the worthlessness of the material. Monroe Owsley, Gilbert Roland, Thelma Todd, Estelle Taylor, and others are in the cast.

Tabu for children as well as for adolescents; unsuitable Sunday show.

"Deception" with Leo Carrillo

(Columbia, November 4; time, 66 min.)

This is a story dealing with wrestling matches, but it does not follow the beaten path; instead of presenting the hero as an ingrate, forgetting his friends and the heroine after gaining fame, taking to drinking and being beaten, to be given a chance at a come-back, he is shown as a real man, being cleverly made to believe that he had won the wrestling matches by his own ability, when in fact the promoter had the opponents lie down. Instead of being shown as forgetting the heroine for the charms of some pretty blonde, he resists the advances of the promoter's flame, who had become infatuated with him. In the development of the plot it is shown that this infatuation, which the hero had repulsed right along, is the cause of his downfall; the promoter thought that it was the hero who had been trying to become familiar with his sweetie. The result of it was that the promoter gives orders to the rival for the championship to defeat the hero, and the hero is disgraced. His trainer, who had perceived real ability in him, tells him what was behind it all, assures him that he has the stuff in him to make a champion wrestler, but that it requires hard training. His pride having been hurt, the hero goes into serious training and within a few months he comes back a new man; he engages the champion and defeats him disgracefully.

There is fast action all the way through and much human interest. The final wrestling match holds one breathless, for it has been acted with realism.

The story is by Nat Pendleton; the direction, by Lew Seiler. Dickie Moore, Nat Pendleton, Thelma Todd, Barbara Weeks and others are in the cast.

It is a pleasingly thrilling picture. Because of the fact that the promoter is shown living with a woman of loose morals, it may not be suitable for Sunday showing in small towns. Children below twelve will not understand the sex angle; therefore they will enjoy it without being hurt morally. You may use your judgment as far as adolescents are concerned. It should be an excellent Saturday entertainment.

"Prosperity" with Marie Dressler and Polly Moran

(MGM, November 12; running time, 87 min.)

Good entertainment! It is a sort of slapstick comedy with considerable human interest. As usual, Polly Moran is the rough one; she is particularly so in this picture, causing trouble by her mean temper and selfishness. And Marie Dressler is the gentle soul, bearing all she possibly can for the sake of her son. One feels much pity for her when she finds it necessary to close the bank her family had been running for sixty years. There is a homey touch about the picture that arouses the human interest, and several of the situations will bring forth much laughter, as for instance, the one in which the barber shaves off all the hair from her grandchild's head. The funniest situation is the one in which Marie Dressler thinks she had taken poison when it was only a reducing medicine. The constant bickering between the different characters becomes annoying and bothersome at times.

The plot was adapted from a story by Sylvia Thalberg and Frank Butler. It was directed by Sam Wood. Others in the cast are John Miljan, Jacquie Lyn, Jerry Tucker, and Frank Darien.

Suitable for children and for Sunday showing.

"The Kid From Spain" with Eddie Cantor*(United Artists, rel. date not set; time, 99 min.)*

An amusing, colorful, and lavishly produced musical comedy, with Eddie Cantor predominating. The closing scenes are the most thrilling and the funniest; they show a bull-fight in which Cantor is one of the toreadors. At first one is treated to real bull-fighting by Sidney Franklin, the American who has made quite a name for himself in Spain as a matador. After that Cantor is sent into the arena to fight a bull he thought was tame; but the tame bull had been replaced by the villain with a ferocious one. This scene is screamingly funny, with Cantor and the bull jumping over the fence and back into the arena. But Cantor finally vanquishes the bull by chloroforming it. This part alone is worth the price of the admission. As for the story it runs true to the form of the usual musical comedies. When Cantor is on it is funny, when he is off it drags somewhat. In this picture the nearest approach to nakedness is achieved in the scenes where the chorus girls appear, either singing or dancing. They are almost entirely exposed. The redeeming feature, however, is that the women are not used in connection with sex situations—they merely pose.

The story revolves around Cantor and Robert Young who are both expelled from college. Young is going back to Mexico and Eddie is to drive him to the station. While waiting for him to take money out of the bank some gangsters go into the car and order him to drive them. Then, afraid that Eddie might testify against them, they send him to Mexico. A detective is down there watching him. He dresses in a Mexican outfit and meets his pal Young. In order to fool the detective Young introduces Eddie as a famous toreador. This makes it necessary for Eddie to fight in the contest on Sunday. He is frantic and practices with a tame bull. In the meantime one of the girls falls in love with him and this angers her Mexican sweetheart. They try to kill Eddie but he escapes from them. The day has arrived; Eddie vanquishes the bull by chloroforming him. He is a great hero, wins the girl, and sets things right for Young and his sweetheart.

The plot was adapted from a story by William Anthony McGuire, Bert Kalmar and Harry Ruby. It was directed by Leo McCarey. In the cast are Lyda Roberti, Ruth Hall, John Miljan, Noah Beery, J. Carrol Naish, Robert Emmet O'Connor, and others.

Because of the nudity and several suggestive remarks it is hardly suitable for children or for Sunday showing.

"The Jungle Killer"*(Century Productions; running time, 72 min.)*

There is nothing unusual in this travel film, for the scenes that show wild animals and natives have been seen many times. As a matter of fact, parts of it are very distasteful, for Mr. Carveth Wells, whose talk is recorded with the picture, points out the brutality of most hunters. He contends that killing to live or for museum collections is justifiable but when these so-called big game hunters kill just for the sake of hanging trophies in their rooms it is brutality. There are scenes showing a hunter, who is a bad shot, wounding animals and then setting the dogs at it. Then close-ups are shown in which the hunter puts the finishing shot in the animal's body.

This picture is more suitable for men than for women, for certain parts of it may disgust women, as for instance the scene that shows a six foot king snake swallowing a five foot rattler alive. Also the scenes in which the natives are shown cutting into the animals just after they kill them and eating the meat raw. This may turn the stomachs of many persons.

The photography is very poor, and at times only part of a shot is shown. Mr. Wells explains this by the fact that during the hunt the photographer showed a native boy how to run the camera but that the boy became frightened when the animals charged and moved the camera so as to shade part of the shot; he says also that since all the picture is authentic naturally they did not have the aid of Hollywood lights and photography.

There is one fairly exciting fight between a hyena and a leopard.

It may bore children; not a Sunday picture.

"The Half Naked Truth" with Lee Tracy and Lupe Velez*(RKO, December 16; running time, 77 min.)*

An excellent comedy. The story is thin, but it moves at such a fast pace and is loaded with so many laughs that the interest is held throughout. In addition, Lee Tracy, as a high pressure publicity man, adds much zest to his role,

making a believable and likeable person of the character. The methods he uses and the things he says to win publicity are what arouse the laughter. There is some human interest, too, and one sympathizes with him when the heroine turns him down after he makes her famous:—

The hero, a barker in a carnival show, and the heroine, a hooch dancer in the same show, are lovers. He promises her that some day he will make her a great Broadway star. She calls him a fourflusher. He tries to pull off a publicity stunt in a small town but this only gets the show into trouble with the authorities. He, the heroine and his pal make their escape. Since the heroine was still in her dance costume the hero thinks of a great idea. He introduces her as a Princess. He forces her on a well known theatrical producer and she becomes a sensation after her identity is disclosed. Once successful she becomes friendly with the producer and parts with the hero. He promises to smash her, and to show her he can do it he takes a chambermaid from the hotel, sets her up in a nudist colony, gets the reporters there, fills the papers with her pictures, and soon she is the favorite and the heroine is deposed. His pal buys out a carnival show, and soon the hero receives a telegram that things are not going well, asking him to come and help the pal out. He cannot resist the lure of carnival life and so he gives up his lucrative position and joins his pal. He is happy to find the heroine there for she had gone back to her old dancing act. They are reconciled.

The plot was adapted from an original story by Ben Markson and H. N. Swanson, and suggested by the novel, "Phantom Fame," which is supposed to relate the life of the late Harry Reichenback, publicity man de luxe; but it has no similarity to it. It was directed by Gregory La Cava. In the cast are Eugene Pallette, Frank Morgan, Bob McKenzie, James Donlon, Shirley Chambers, and others.

Not suitable for children or for Sunday showing.

"With Williamson Beneath the Sea"*(Principal Pictures; running time, 56 min.)*

Mr. J. E. Williamson, a noted deep sea explorer, took this picture while on an expedition for the Field Museum of Chicago, collecting rare specimens. It is interesting because of its novelty, even though it occasionally drags. Mr. Williamson lectures throughout the picture explaining the various points of interest.

The opening scenes show Mr. Williamson, his wife and baby, descending through a tube into their ocean home, a Photosphere, through which they take pictures of deep sea life and its unusual inhabitants. Mrs. Williamson takes notes and makes sketches.

One sees the daring diving boys executing Mr. Williamson's orders undersea, fearless and brave, doing their work even though cannibal sharks are always near. One of the colored diving boys, called Cinderella, anoints himself with an evil smelling oil in order to keep the sharks away. As Mr. Williamson explains, the odor of the oil would keep anybody away.

An interesting scene is that in which a coral tree is raised from the bottom of the ocean. It weighs several tons and one is shown the entire process of raising it, getting it to shore, and crating it, to be sent to the museum.

Then there are some scenes showing what is called a "graveyard," the burial place of ships that had sunk. Some of these ships are buried with treasures of gold, but it is difficult to raise them.

Another situation shows one of the divers sinking in quicksand and his rescue by a brother diver.

The most exciting situation is that in which an octopus entwines itself around two of the divers who cannot loosen themselves from its clutches until another diver spears the octopus, which weakens and releases its victims.

The picture was produced and directed by Mr. Williamson. It is an interesting and educational picture for children, though it is hardly a Sunday picture.

"Blame the Woman" with Adolphe Menjou*(Principal Pictures; time, 67 min.)*

This picture has been produced in England and although the production end is not so finished, and the moral conveyed not so pleasing, yet it manages to hold one in pretty tense suspense. This is caused by the fear of the spectator lest the hero be caught, first, at the jewelry store, where he is planning the theft of a valuable jewel, and afterward while he is in possession of the jewel. The disappearance of the jewel and his efforts to recover it, being thwarted, keep one breathless. Fred Niblo directed it.

It should prove suitable as a second feature. It is not good for showing on Sundays and somewhat demoralizing to children as well as to adolescents.

LET US BE FAIR!

We have been condemning the producer-distributors for being in the exhibition business and have been demanding that they get out of it, branding such activities of theirs as unfair. "Their business is to make and sell pictures," we have said right along, "and not to exhibit them; pictures should be exhibited by regular exhibitors, persons who have made a life-study of the exhibition business." We have indicated to them, and with justice, that the manufacturer should not be a competitor to his own customers. And to convince the theatre-owning producer-distributors that they have no business being exhibitors we have pointed out to them the mess they have made of the industry.

This brings us to another matter—to the injustice done by the exhibitors to the newspapers in engaging in the advertising business. In most zones the advertising activities of the exhibitors are aided and abetted by the exhibitor organizations, which seek to create a source of revenue by this means.

I have before me the October 13 Bulletin of Allied Theatre Owners of Southern Ohio, Kentucky and West Virginia, which contains an appeal to the exhibitors of that zone to make an advertising tieup with Industrial Talking Picture Company of Cincinnati, informing them that the organization endorsed the proposition submitted to it by this company. Says the article: "The Industrial Talking Picture Company will send their salesmen into your town to obtain advertising from the local merchants * * * and if you desire you may accompany the salesmen when they solicit the merchants to obtain this advertising. In this manner you will know exactly what each merchant pays * * * for this advertising reel. * * *

"Suppose the Industrial Talking Picture Company was to obtain three advertisements from the local merchants and two from national advertisers, making five in all. Suppose that each advertiser paid \$3 per week * * * making a total of \$15 (this rate would vary of course with the size of the town and theatre, * * *). * * * Industrial * * * would pay you 25%, which would amount to \$3.75 per week. This would be clear profit to you. * * *

"After you receive your revenue we ask you to send us * * * 10%. * * *

A weekly income of \$3.75 for tying up your screen for this purpose is very poor remuneration, indeed, even if we were to disregard the fact that, in entering the advertising business nationally, you become a competitor to your local newspaper, for the loss you sustain by the ill feeling you create among your customers causes you a greater loss than this.

The good will of your local editor, however, is worth more than all the dollars you can get from delivering your screen to an advertiser.

I believe that some of you could get \$3.75 worth of free boosting from your local editor if you were to inform him that you are discontinuing all forms of screen advertising. Why don't you try it? Remember that if you would want others to be fair to you you should be fair to others.

IS IT ALL OVER FOR DOUG?

"Just Between Ourselves," the house organ of Motion Picture Theatre Owners of Wisconsin, con-

tained the following item under the heading, "This Week In Milwaukee," where the box office performances of the week's pictures are given:

"ROBINSON CRUSOE — United Artists — Douglas Fairbanks: The Warner Theatre had a sign out front reading: 'It's DOUG ALL OVER!' Either the sign artist or Sol Hankin made a mistake. It should have read: 'IT'S ALL OVER—Doug!'"

FOR THE SAKE OF CLARITY

I wasn't so clear with the cancellation clause last week in the editorial, "THE NEW PRODUCER CONCESSIONS"; it was caused by lack of adequate space on account of the fact that the material was more than could be handled in the two pages. So let me repeat the facts:

The cancellation clause on the new contract provides for the cancellation of fifteen per cent of the pictures contracted for, as follows: the first five-picture group cancelled must be paid for at once, but the money is returned a short time afterwards, provided the exhibitor has fulfilled the terms of his contract to the letter. When an exhibitor cancels another group of five pictures, he must pay at once fifty per cent of the rental. He must also pay the full price for the third five picture group he cancels, but he is given the right of apportioning the rental price on all or part of the remaining pictures, and of extending the playing time of those pictures to get the value of the added rental.

It seems, however, that all the fuss created by the negotiations for a new contract will go to nothing, for with the exception of Fox no other film company, on one pretext or another, has expressed a willingness to ratify the new contract. Perhaps the mass meetings in Chicago and New York will reject it as a result of it.

Personally I shall not regret the rejection of the new contract by the exhibitors, for the chances of putting over the Brookhart bill will then be greater—nothing will stand in the way; the exhibitors will have been convinced by the attitude of the distributors that it is useless to talk around a round table any longer, and it is better to talk about it to Congress.

The most shocked person out of all this will, I believe, be Mr. Sidney R. Kent. In fact, he will be disillusioned and will not want to undertake another negotiator's role again, for this is the second time that his side has thrown him down; after leading him to believe they would back him up they have left him in the lurch.

As far as this paper is concerned, it will say that if Mr. Kent should devote all his time to seeing that the Fox studios make good pictures, and he sells them at live-and-let-live terms, he need not worry over the form of contract used; the exhibitors will buy his pictures. After all, it is the quality of the pictures that count. All it is necessary for the exhibitor to know is how much he has to pay for them and when he can get them. If the exhibitor cannot obtain his pictures at prices that will make it possible for him to stay in business, he will go out of business. And it is not healthy for the distributors to drive more exhibitors out of business, for it will send them, too, to the wall.

Let us get busy with the Brookhart bill. Many outsiders are eager to help us put it over.

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The Exhibitor Action at the New York Mass Meeting

At one of the most enthusiastic meetings ever held by independent theatre owners in any part of the United States, held at the Park Central Hotel in this city on December 1, the producer concessions and the proposals decided upon at the conferences between the two exhibitor national organization groups and Mr. Sidney R. Kent were rejected by a vote of five to one. By the same act, the Brookhart Resolution and the Bill now on the Calendar of the United States Senate were endorsed.

The meeting, at which Mr. Charles L. O'Reilly, President of Theatre Owners Chamber of Commerce, acted as Chairman, was one of the most orderly ever attended by exhibitors. Each side was given an opportunity to be heard fully, Mr. M. A. Lightman being allowed to close the arguments for those in favor of the producer proposals and against the Brookhart Resolution and Bill. The vote was taken by the exhibitors standing up. There were five to one exhibitors in favor of a legislative program as against the producer offers.

The meeting was opened in the morning by Sidney Samuelson, president of the New Jersey Allied organization, and immediately afterwards the gavel was handed over to Mr. O'Reilly.

At the morning session the minutes of the Chicago meeting were read. These minutes contained a history of the Allied M. P. T. O. A. fraternization, resulting in the meetings of Allied and M. P. T. O. A. leaders, and leading up to the conferences of representatives of the two exhibitor organizations with Mr. Kent. The Allied leaders felt that the reading of these minutes were necessary so that the exhibitors present might have every piece of information necessary to help them make the right conclusions as to whether or not the acceptance or the rejection of the producer proposals was for the best interests of the exhibitors.

At the afternoon session the Chair gave the floor to the heads of the two organizations each to express the point of view of his side. Mr. Myers was at his best that afternoon, and from the comments that were heard afterwards he carried his points with conviction. He pointed out to the exhibitors that, since the producers, with the exception of the Fox Film Corporation, had either rejected the joint conference contract and proposals or had accepted them with reservations, there were no proposals before the meeting, and that, therefore, nothing was left for the exhibitors to do but go ahead with the legislative program agreed upon originally. The joint conferences of leaders of the two organizations were held, he said, primarily to outline a legislative program, and that the exhibitor-Kent conferences were occasioned by the desire of these leaders to find out how far the producers would go in correcting industry abuses; and since the producers did not accept the proposals outlined at the exhibitor-Kent conferences there was nothing left for the mass meeting to do but to go ahead as originally planned.

After some arguments on the part of different exhibitors the resolution that was adopted at the Chicago mass meeting was read so that the exhibitors might express their sentiments by voting either for or against it.

The Chair gave the floor first to those who were opposed to the Resolution, then to those in favor, allowing M. A. Lightman, President of M. P. T. O. A., who is opposed to a legislative program, to make the rebuttal.

The arguments of those opposed to the resolution were confined mainly to their reluctance to allow the U. S. Government to interfere with the moving picture business. The clear statements on the part of those who were in favor of the resolution that the adoption of the Brookhart bill did not mean Government interference was of no avail; they

were determined to have their point of view and that was all there was to it. Fortunately they were in the minority.

Some of the arguments put forward to convince those in favor of the resolution to change their views were, indeed, unconvincing. For instance, my friend Samuel Horwitz, the Cleveland Attorney who represented the Cleveland exhibitors at the recent negotiations with the Hays organization, pleaded with the exhibitors not to close the door to negotiations, pointing out to them what a "terrible" thing is Government interference. When he said that he was able to get everything by negotiation, there was a prolonged laughter in the hall, for those present knew that before Mr. Horwitz was able to induce the producers to sign the, what is known as, Cleveland agreement, he had to threaten contempt proceedings against Mr. Hays, and that he had obtained his concessions only by using the Courts.

Another speaker who made a weak defense of the producer proposals was my friend David Barrist, one of the prominent leaders of the Philadelphia organization. He said that he could not get film to run his theatre but still he did not want to resort to the Government to force the producers to give him film unless, he said, he was first convinced that the exhibitors could not do anything by conferences.

Still another speaker was Billy Brandt, of New York; Mr. Brandt stated that he was compelled to run 1929 and 1930 film, and that in order for him to get sufficient film to keep his theatre open he had to buy enough to last him until 1938; and yet he spoke against the resolution. Let it be stated here, however, that there isn't another exhibitor in this territory who agrees with Brandt; almost every exhibitor here is for legislative action.

During the arguments the sentiment of the meeting was too evident, for it applauded noisily the speakers favoring the resolution and even disapproved, either by laughs or otherwise, those opposed to it.

Mr. Lightman, in making his rebuttal for the side opposed to the resolution, employed his stock arguments—that he deplored government intervention in the moving picture business. The fact that Mr. Richey, of Michigan, challenged any one to show him in what way the adoption of the Brookhart bill meant Government regulation was impotent to change his mind; Mr. Richey pointed out that no exhibitor need refer his complaint to the Federal Trade Commission unless he wanted to; the law did not compel him to do so.

And now that this matter is disposed of, let us get busy. Conferences have never brought you anything and will not bring you anything in the future. Only a law such as the Brookhart bill can bring relief to you.

The Allied leaders expressed the opinion that M. A. Lightman will make every effort to induce the major distributors to ratify the new contract and the other proposals, and that he will undoubtedly be successful, for the distributors will give in rather than take the chance of seeing the Brookhart Resolution and the Bill enacted by Congress into laws. They dread a Congressional investigation. But do not let Lightman's success delay the legislative program. We have an opportunity to see the Brookhart bill become a law. The work this paper has done among the churches to obtain their support for the bill has borne fruit. A prominent clergyman, editor of one of the most powerful religious publications in the United States, called on me last Saturday and assured me that the exhibitors will have the support of the churches in their legislative program if they want it. Do not throw your chances away in bringing about relief. The Brookhart bill is now on the Calendar of the Senate. All it needs is a little willingness on your part to work for it.

"If I Had A Million" with All Star Cast*(Paramount, November; running time, 84 min.)*

A good entertainment. It consists of eight different episodes and although some of them are not very interesting, most of them are very good.

The story revolves around an eccentric old millionaire who despises his relatives because he feels they are like vultures just waiting for his death. He decides to fool them and picks out eight different names from the telephone directory, giving to each one of the eight people one million dollars. The story is made up of the reactions of the eight different people and what they do when they get the money.

The most powerful episode is that which concerns George Raft. He is a forger, wanted for his fourth offense which means life imprisonment. Known in every bank he cannot do anything with the check. Finally, heartsick and hysterical he gives it to a man for the use of a bed to sleep in. The man, thinking he is crazy, burns up the check to light his cigarette, and then calls for the police.

The most human episode is that in which May Robson, an inmate of an old women's home, uses her money. She makes things gay for the old ladies, invites people to dances at the home, permits them to have cats and dogs, allowing them even to cook in the kitchen. She compels those who had forced them to sit in rocking chairs all day long to do just that if they wanted to remain in her employ.

Most of the episodes are humorous. There is one in which Charles Ruggles breaks most of the glasses and china in the shop in which he had formerly worked; another in which Charles Laughton faces the president of his company and razzes him; another in which Alison Skipworth and W. C. Fields buy many automobiles and go along the road breaking up the cars of road hogs.

An unpleasant situation is that in which Gene Raymond goes to the electric chair just when he receives the money.

One of the funniest episodes is that in which Gary Cooper, a tough marine, thinking some one had played an April fool joke on him, cashes the check for ten dollars.

The idea was taken from a story by Robert D. Andrews, and each episode has been directed by another man. Richard Bennett enacts the role of the eccentric millionaire.

Suitable for children and for Sunday showing.

"Mask of Fu Manchu" with Boris Karloff and Karen Morley*(MGM, Nov. 5; running time, 67 min.)*

The machinations of the evil Dr. Fu Manchu are becoming tiresome, particularly in this picture, for the story is very fantastic and becomes quite horrible at times. His methods of torture are so ugly that they give one a sickening feeling, as for instance, when he injects a certain concoction made up of the venom of rattlers and of a tarantula into the hero's arm so as to weaken his mind, thereby making him obey his orders. Of course, there is suspense throughout brought about by the danger to the group of people who are Manchu's enemies. The closing scenes are exciting; they show the entire group is in danger of being killed.

The plot was adapted from a story by Sax Rohmer. It was directed by Charles Brabin. In the cast are Lewis Stone, Jean Hersholt, Charles Starrett, Myrna Loy, Lawrence Grant and David Torrence.

Not suitable for children or for Sunday showing.

"The Golden West" with George O'Brien*(Fox, Oct. 30; running time, 68 min.)*

A good program picture, with fast action, human interest, some comedy, and suspense. The story starts in the year 1845, showing settlers going West, and continues on for twenty-five years, when the first railroad was being built out West; it then settles around the loves and hates of two families for two generations. The scenes showing the settlers fighting off the Indians from a railroad train have been mixed with some scenes from an old picture. This is easy to tell because the photography is not so good and the people look entirely different from the ones in this picture. Much sympathy is felt for the hero throughout. One extremely exciting

situation is where a young girl is in danger of being killed by a stampede of buffalo but is saved in time by the hero. The closing scenes are exciting.

The plot was adapted from a story by Zane Grey. It was directed by David Howard. In the cast are Janet Chandler, Marion Burns, Arthur Pierson, Onslow Stevens, and others.

Suitable for children and for Sunday showing.

"He Learned About Women" with Stuart Erwin and Alison Skipworth*(Paramount, Nov. 4; running time, 68 min.)*

A good comedy. It has human interest and suspense, and although the hero is rather simple he wins sympathy because of his many kindnesses. The comedy is brought about because of his naivete. Sympathy is felt for the heroine, too, because of her refusal to dupe the hero out of money. Several situations will provoke much laughter, especially the one in which Alison Skipworth teaches him how to act, hoping to bring about a situation in which he will have to kiss the heroine, and fall in love with her. The closing scenes are exciting and at the same time humorous:—

The hero is an heir to \$50,000,000. His attorney, realizing that the young man had spent too much time with books, puts him in complete charge of a sophisticated valet with instructions to make a worldly man of him. The first day out he stops at an auction block where the services of unemployed people are being sold. He buys the heroine's services and also those of a woman she calls her mother. Once they realize who he is they decide to go after his money. Her companion is angry with her, but after a time she finds the hero such a simple person that she, too, learns to love him. Her former husband with an accomplice call on her to make plans whereby they can all get some of the hero's money. She agrees to go through with the plans, but when the hero tells her he feels towards her like a mother she breaks down and reveals to him the truth. But that does not matter to him. The heroine is kidnaped by the accomplice and the hero is forced to turn over \$100,000 to him. But he refuses to turn the heroine loose. The hero, the heroine's companion and her husband rush to a theatre where the heroine was being held captive and after much chasing and fighting the villain is caught and the hero and the heroine are united.

Lloyd Corrigan wrote the story and directed it. In the cast are Susan Fleming, Gordon Westcott, Sidney Toler, Grant Mitchell, Tom Ricketts, and others.

There are some suggestive remarks, but it is doubtful if children will understand them; suitable for Sundays.

"Under-Cover Man" with George Raft and Nancy Carroll*(Paramount, Dec. 2; running time, 73 min.)*

An exciting melodrama; it holds one in tense suspense throughout. This is brought about by the fact that the hero is forced to act as an under-cover man for the police department in order to discover his father's murderer, and also by the fact that the heroine joins him in this dangerous mission because her brother, too, had been murdered. The situation in which the leader of the gang suspects the hero and grills him is thrilling, particularly when the man who was supposed to have recommended him to the leader calls to see the leader while the hero is there. Another exciting situation is where the hero is forced to accompany some members of the gang in a holdup.

In the development of the plot, the heroine, as part of the plan, is forced to accept the attentions of the villain. After the robbery the villain, by that time knowing who the hero was, orders one of his henchmen to kill him. But it develops that this henchman, too, is an under-cover man. The villain is arrested and the hero and the heroine are avenged. Their association had brought about love for each other and they are united. The chief of police offers the hero a job as a detective.

The plot was adapted from a story by John Wilstach. It was directed by James Flood. In the cast are Lew Cody, Gregory Ratoff, Roscoe Karns, Noel Francis, David Landau, and others.

Not suitable for children or for Sunday showing.

"Trailing the Killer"*(World Wide, Nov. 27; running time, 64 min.)*

With a simple story, a minimum amount of dialogue, and the leading character Caesar, the wolf dog, this turns out an excellent entertainment for both adults and children. The acting on the part of the hero dog is so intelligent that it is almost unbelievable. In addition, the story has much human interest. One sympathizes with the dog as much as with a human being, for one feels that the dog understands everything but cannot tell the people who suspect him of being a killer that he is innocent.

There is much in it that is amusing and exciting. The scenes showing Caesar with his mate and their puppies are delightful. He catches fish for them and watches over them. One thrilling moment is when Caesar sees one of his pups in danger of being attacked by a rattler. He approaches the rattler and cautiously awaits the moment when he can attack it. He finally kills it. The pups are amusing when they chase frogs and crabs and cannot get hold of them.

Another thrilling situation is where the mountain lion follows one of the puppies to attack it; the puppy swims away to safety.

The most thrilling situations are those in which Caesar attempts to fight a mountain lion. The lion attacks Caesar's master and kills him. Caesar is found with the body and is suspected of having killed his master and also the sheep that had been disappearing. The men attempt to shoot him but he escapes. Night finds him with his paws on his master's grave and a sorrowful look in his eyes. A trap is set for him but his mate catches her paw in it instead. Caesar, with unusual intelligence, frees her of the trap in an ingenious way. One of the shepherds who was out to get the killer of his sheep gets his foot caught in an iron trap. He is terrified when he sees the mountain lion and realizes that Caesar was innocent. The dog, hearing the howls of the lion, rushes to him prepared to fight him. He keeps the lion away from the shepherd until help comes. The lion is killed and Caesar, his mate and their brood have a new loving master and a home.

The plot was adapted from a story by Jackson Richards. It was directed by Herman C. Raymaker. In the cast are Francis McDonald, Heine Conklin, Jose de la Cruz, Peter Rigas and Tom London.

Suitable for children. Excellent for Sundays.

No exhibitor can afford to overlook this one, or to exploit it half-heartedly.

"Speed Demon" with William Collier, Jr. and Joan Marsh*(Columbia; Nov. 11; running time, 68 min.)*

This is a boat racing thriller. In the scenes where the hero is shown racing the other boats, one is held in tense suspense. As to the story, it does not sustain the interest steady at all times, because of changeable characterizations. In the scenes, for example, where it is shown that the hero had accepted the invitation of the villain to take a drink with him, the interest lags, because the hero loses the spectator's sympathy. The same thing happens in the scenes where he is shown transporting liquor with the high-speed boat owned by the villain. The scenes where he befriends the urchin are sympathetic. Even then, the most is not made of these situations. The love affair is charming at times:—

William Collier, Jr., begs Frank Sheridan, builder of the finest outboard motorboats he could not sell for lack of reputation, to let him race the boat. The Captain at first refuses to acquiesce because of his youth but eventually gives in. Willie, however, is fouled by the villain's racer and he is disqualified. He takes to drink and is about to board a boat for South America when he sees a young boy (Georgie Ernest) running away from a policeman. The boy falls overboard and Willie rescues him and takes him home. A friendship develops between the two and Willie decides to get a job to support Georgie. He becomes the villain's rum runner. Joan Marsh, the Captain's daughter, still loves Willie and eventually succeeds in persuading her father to give him another chance. On the day of the races the villain has Georgie abducted. Willie enlists the aid of a friend policeman and rescues Georgie. The Captain, not

seeing Willie at his post, feels great anxiety. The races start and Joan is forced to race the boat. But Willie arrives there just as the first round is over, signals Joan, takes the wheel and wins the race.

The story is by Charles Gordon. The direction, by D. Ross Lederman. Wheeler Oakman, Robert Ellis, Wade Boteler and others are in the cast.

Excellent for a Saturday show. Children will be thrilled by it. But whether the picture is or is not suitable for them on account of the rum-running will have to be determined by you.

"Too Busy to Work" with Will Rogers*(Fox, November 13; running time, 77 min.)*

A very good entertainment. In the role of a philosophical humorist, hating work just as does a tramp, he provokes considerable laughter. There is also human interest in almost every one of the situations. This is engendered by the fact that Rogers does everything to protect the son of the man he was seeking to punish for having stolen his wife. The scenes in which Marian Nixon is shown befriending Will Rogers are deeply sentimental. This effect is gained by the fact that Rogers knows that Marian is his daughter but Marian does not know that Rogers is her father. The effect is heightened because Rogers does not reveal his identity; he does not want to becloud her happiness. Many of the scenes have been photographed in the outdoors. This adds a charm to the picture:—

Rogers, looking like a tramp, is shown headed for a small town in the interior in search of the man who had stolen his wife, now dead. He eventually reaches the place and finds that the man is a respected judge. He makes his identity known to him by implication and asks him what he would do if he were in his place. The judge grieves; handing Rogers a pistol in a case, he tells him that he will find the answer in that box. Rogers, however, after seeing how happy his daughter was, and after learning that the Judge really had loved his wife and that he had treated her most kindly, tells him that the "Supreme Court" had reversed his decision. Instead of doing the Judge any harm, he helps his son clear himself from the accusation of having taken part in a holdup; Rogers had been present at the scene of the holdup and had seen that the young man was innocent.

The story, which was put into a picture by Goldwyn in 1919, with good results, is by Ben Ames Williams. John Blystone directed it. Dick Powell, Frederick Burton and others are in the cast.

Excellent for children and for Sundays.

"Man Against Woman" with Jack Holt*(Columbia, Nov. 15; running time, 68 min.)*

A fast-moving gangster melodrama. The story is not particularly novel, but the fast action holds the interest. In addition, the hero is a sympathetic character because of his unhappiness and disgrace when he fails in his duties as a detective. Even though the heroine prefers the villain to the hero, one can understand it because she believed that he had committed a robbery for her sake; this makes her love him even more. In the development of the plot it is shown that the heroine accompanies the hero on the train taking the villain to prison. She plans for the villain's escape and accomplishes it by luring the hero to her compartment. She and the villain go to Bermuda, but she soon realizes what a cad he is and regrets her actions. The hero in the meantime was so unhappy about the escape that he could not attend to his duties and was ordered off the force. A gangster tells him where the villain is, and wanting to get the villain, offers to send the hero to Bermuda to pick him up. The hero accepts the invitation and goes there. He brings back the villain and the heroine. Not trusting the gangster, he fortunately had arranged for a police escort on his arrival, and the whole gang is taken to jail. The heroine is paroled in his care and now realizes she cares for him. They are united.

The plot was adapted from a story by Keene Thompson. It was directed by Irving Cummings. In the cast are Lillian Miles, Walter Connolly, Gavin Gordon, Arthur Vinton, Emmett Corrigan, and others.

Not suitable for children or for Sunday showing.

RESOLUTION :

(Adopted at the Mass Meeting of Independent Exhibitors, at Park Central Hotel, New York, N. Y., Thursday, December 1, 1932.)

WHEREAS, a Joint Committee of Allied States Association of Motion Picture Exhibitors and Motion Picture Theatre Owners of America, meeting in Chicago on September 20, 1932, unanimously agreed on a legislative campaign as the only means of obtaining relief from block booking, exclusive selling, unreasonable protection, and other abuses of the motion picture business; and

WHEREAS, thereafter a sub-committee of the Joint Committee of the Allied States Association of Motion Picture Exhibitors and the Motion Picture Theatre Owners of America met with President Kent of the Fox Film Corporation, at his invitation, for a discussion of pressing industry problems; and

WHEREAS, the members of said sub-committee worked out with Mr. Kent a plan for the establishment of a National Appeal Board for the reconciliation of industry differences, for a new form of optional exhibition contract, and for other reforms in industry practice; and

WHEREAS, at the suggestion of Mr. Kent the plan so evolved was submitted by members of the sub-committee to the several national distributors of motion pictures with the request that they notify the presidents of Allied and M. P. T. O. A. whether they would be willing to adopt and observe said plan for a period of three years beginning January 1, 1933; and

WHEREAS, the distributors were requested to notify the Presidents of Allied and M. P. T. O. A. of their position by November 19, 1932, so that said information might be communicated to the theatre owners at the mass meetings in Chicago on November 28, and in New York on December 1; and

WHEREAS, of the several distributors to which the plan was submitted, only one, the Fox Film Corporation, has indicated that it is willing to put the plan into operation, as requested; and

WHEREAS, two distributors, United Artists Corporation and Columbia Pictures Corporation, have advised Allied and M. P. T. O. A. that they will not adopt or observe said plan, the former citing as its reason that the plan might be held to constitute "concerted action" in the event that litigation should arise under it; and

WHEREAS, two distributors, namely, Paramount-Publix Corporation and Warner Brothers have advised the two exhibitor organizations that they cannot arrive at a conclusion concerning said plan in time to submit the result to said mass meetings, without giving any indication when such information would be forthcoming; and

WHEREAS, another distributor, Universal Pictures Corporation, has indicated dissatisfaction with certain features of the proposed National Appeal Board and of the proposed contract and has evinced a desire to negotiate separately for changes applicable only to that company; and

WHEREAS, another distributor, Metro-Goldwyn-Mayer Pictures, has indicated that it could not use the optional form of contract without expanding the Schedule to accommodate that company's sales policies and, further, that it will have to give the matter further study before making positive commitments; and

WHEREAS, the remaining distributors, namely, RKO Distributing Corporation, First Division Pictures, Monogram Pictures, and Majestic Pictures have made no acknowledgment of the plan sent them, and have given no indication of their position thereon; and

WHEREAS, ample time has elapsed since the plan was submitted to the several distributors in which to consider the reforms proposed and to reach a definite conclusion; and

WHEREAS, the delay involved, unaccompanied by any assurances as to when, if ever, said distributors will reach a determination, if acquiesced in by the exhibitors, will have the effect to stay necessary action by the exhibitors to obtain relief from Congress until it is too late, thus leaving them at the mercy of said distributors in the matter of obtaining relief from unfair and oppressive practices; and

WHEREAS, as shown by numerous court decisions the distributors have not hesitated to act in concert in matters which have resulted in oppressing the theatre owners and restraining trade; and

WHEREAS, the plan submitted by the sub-committee was calculated to and would have the effect of relieving the theatre owners of some of the unfair practices saddled on them by the distributors and of lifting some of the resulting

burdens on and restraints of trade and commerce; and

WHEREAS, the theatre owners of the United States have exhausted all their resources and patience in an effort to persuade the distributors to abandon their policy of rule or ruin and to cooperate in a broad-gauged plan to stabilize the industry on a basis of mutual confidence and fair dealing; and

WHEREAS, the selfish and unreasoning attitude of the distributors, and their obvious efforts to divert the theatre owners from seeking relief elsewhere, leave no alternative but to lay the facts before the public and legislative assemblies to the end that relief may be speedily obtained by the enactment of appropriate legislation; and

WHEREAS, the public in general and the religious, civic and welfare organizations in particular have a deep interest in the reforms in industry practice demanded by the independent exhibitors, more especially—

(a) In abolishing block booking which results in the forced showing of inappropriate and improper pictures;

(b) In ending exclusive selling which results in denial of the right of a large part of the public to see meritorious pictures;

(c) In outlawing unreasonable protection which results in withholding pictures for unreasonable periods of time from neighborhood and small-town houses; and

(d) In terminating the regulation of admission prices through arbitrary and discriminating zoning resulting in the enforced charging of unreasonably high prices thus making it impossible for independent houses to compete with distributor-controlled chain theatres, now, therefore, be it

RESOLVED, by the independent motion picture theatre owners of the United States, assembled at the Park Central Hotel in the City of New York this the first day of December, 1932:

First. That they commend Mr. Sidney R. Kent for his efforts to improve conditions in the motion picture business and make their acknowledgments to the Fox Film Company for its prompt ratification of the plan worked out between Mr. Kent and the sub-committee.

Second. That they wholeheartedly endorse and pledge their unremitting efforts to secure from the Federal Congress at the ensuing session—

(1) The adoption of Senate Resolution No. 170, now pending before the Interstate Commerce Committee, providing for a searching investigation of the organization, financing and practices of the motion picture industry;

(2) The introduction and passage of the measure framed by the Joint Committee of Allied and M. P. T. O. A. at the meeting in Chicago on September 20, 1932; or, if that shall appear impractical, in view of the short session, then the prompt passage of Senate Bill No. 3770, now on the Calendar of the Senate.

RESOLUTION :

(Passed by the exhibitors of Pittsburgh, Nov. 28.)

WHEREAS, a Joint Committee representing the Allied States Association of Motion Picture Exhibitors, the Motion Picture Theatre Owners of America, and Mr. Sidney R. Kent, representing the Fox Film Corporation, has for the past several weeks been negotiating in an attempt to draw up what would be considered an equitable Standard Exhibition Contract; and

WHEREAS, we, the members of the Motion Picture Theatre Owners of Western Pennsylvania, appreciate greatly the efforts and good intentions of the committee; and

WHEREAS, at a hearing before the Federal Trade Commission in New York City, the practice of Block Booking and the tying in of short subjects with features, was declared an unfair trade practice; and

WHEREAS, no concessions are made or suggested in the new contract that would be of any great advantage to the exhibitors as compared with the sacrifice which would of necessity be made in nullifying the Brookhart Bill, No. S.3770, and Senate Resolution No. 170, which calls for an investigation of the Motion Picture Industry, therefore, be it

RESOLVED, that we do not approve the contract as drawn up by the Joint Committee, as we feel that endorsing the contract would be approving Block Booking and the tying in of short subjects with features; and be it further

RESOLVED, that if a more equitable contract cannot be arranged, with at least some just concessions made by the distributors to the independent theatre owners, that our future efforts should be used to aid in the passage of the Brookhart Bill and Resolution.

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The Latest Blunder of Mr. Hays

Under date of December 5 the national headquarters of Motion Picture Theatre Owners of America, at 1600 Broadway, New York City, issued a statement to "All M.P.T.O.A. Directors and Regional Associations," attacking the leaders of Allied States Associations for the position they took on the "new industry program," questioning their motives, and condemning them for their "studied attempt . . . to distort certain facts, motives and progress for selfish purposes and to support arbitrary policies." It was signed by M. A. Lightman, as president, and by M. J. O'Toole, as secretary.

The statement, aside from the fact that it is unsportsmanlike, in that it indicates a determination to rule or ruin, and uses innuendo, is full of misleading assertions. The Washington headquarters of Allied States made a reply to these accusations, but because it lacked certain information, this paper feels that it should make a supplemental answer, for the issues involved are so serious to the independent theatre owners that nothing should be left unsaid to set the independent exhibitors straight on these issues.

Let me say at the outset that my objection to the statement is not because it seeks to criticize the Allied leaders, but because it makes implications that are unworthy of those who seek to retain the respect of their fellowmen. Innuendo does not correct the views of persons. This is accomplished only by frank statement of the issues involved. And this statement is not frank, as I shall endeavor to prove.

Who wrote that statement?

Since it does not contain the phrase "Screen Press of America," it could not have been composed by Mr. O'Toole, for that is what he invariably calls the moving picture screen. Besides I am very familiar with his style and the style of this statement does not bear any resemblance to it. And it could not have been composed by Mr. Lightman, because, since it is very smooth, it bears the mark of having been composed by a man who makes writing his business. Besides, it has no similarity to Mr. Lightman's speeches, many of which I have read and some of which I have heard delivered.

Who can be the author?

Examining closely the paper upon which it was mimeographed, one is struck with the fact that it is apparently of similar texture as that used in the mimeographing of the contract, and of the same size. And the copies of that contract were distributed by the Hays office.

The phrase "self-regulation," which occurs frequently throughout, is an expression employed by Mr. Hays to fight censorship and legislation, or to convince the public, through articles in magazines, that the industry can do better if it should be left alone. The Barrows article, "Motion Pictures—Success Through Self-Regulation," printed in the March issue of "Review of Reviews," for example, is one of them.

There are other phrases in that statement usually employed by Mr. Hays. For instance, "This we intend to do, of course," which occurs at the end of the second paragraph, is one of them. The phrase, *of course*, placed at the end of a sentence, is idiomatic of Will H. Hays.

These are not the only facts that tend to prove apparent cooperation between M. A. Lightman and Will H. Hays. While he was in New York City, making an effort to induce the different distributors to accept the exhibitor-Kent contract and proposals, Lightman was accompanied almost invariably by David Palfreyman, attached to the staff of the Hays organization.

Let us now examine some of the assertions made in that statement:

Under the heading, "Basic Principles Adhered to by

M.P.T.O.A.," the statement says that M.P.T.O.A.:

"(1) Insisted that an exhibitor organization be run for the sole benefit of the theatre owners, not to provide well paid jobs for so-called leaders and organizers." This is an unjustified remark and does not prove or correct anything. The only Allied officer who is supposed to be paid a salary is Mr. Myers. I don't know whether he has received anything for his work after the first year, but even if he has he is fully entitled to it. He is not an exhibitor and had been invited to lead an exhibitor organization. How could any rational human being expect him to devote most of his time to the affairs of an exhibitor organization without receiving anything for his work?

"(2) Financed the Association from dues paid by theatre owners only, not from advertising schemes or promotions, commissions or payments from producers and distributors for selling their pictures to our own members, soliciting advertising for organization bulletins or periodicals." I admit that Allied has been guilty of such acts, but that is no reflection upon the Allied leaders but upon the independent exhibitors themselves, who will not support their organizations by means of dues. If the exhibitors would pay their dues, there would be enough money in the treasury to do the work of the organization without any such financial schemes. M. P. T. O. A. is fortunate in this matter, for it receives its monthly check from the producers, in the form of dues for the affiliated theatres. That is why you will never be able to get anywhere with M. P. T. O. A. You know that he who hands out the checks every Saturday or at the first of every month is the boss. And the Hays organization, which represents the producers, is the boss when its producer members hand out checks to an exhibitor organization that cannot sustain itself without them.

"(4) Effectively opposed unfair and discriminatory taxation on theatres." How about Connecticut and the other states where there is a tax on admissions? They are still paying it. So the M. P. T. O. A. help could not have been so effective.

"(6) (e) A reasonable limitation on protection, locally negotiated, to prevent abuse of buying power by large circuits, whether affiliated or independent." Perhaps M. P. T. O. A. advocated these but it has not accomplished anything, for the producers have steadfastly refused to budge from their position, even when the law says so. Let us take the case of the United States Government vs. Fox-West Coast and others in Los Angeles, California. On August 21, 1930, Judge Geo. Cosgrave, in the U. S. District Court, for the Southern District of California, Central Division, issued a decree enjoining the defendants from granting to Fox-West Coast Theatres unreasonable protection or preventing unaffiliated exhibitors from purchasing product if they intended to show two features on one program or to give premiums. This decree was issued with the consent of the defendants, who agreed to it voluntarily rather than stand trial and run the risk of severe penalties. Did they keep that promise? No! Exhibitors of Southern California brought suit against them for violating that decree and on the sixteenth of last month U. S. District Court Judge Hollzer found them guilty. If they disrespect decrees of the court, how could any one have any faith in their promises?

"(8) Opposed political and governmental interference, control or management by bureaus, boards or commissions of office holders unfamiliar with this intricate and unique industry, bent on establishing and maintaining their own jobs at our expense * * *." Manifestly

(Continued on last page)

"Guilty Or Not Guilty" with Betty Compson and Claudia Dell

(*Monogram, Nov. 15; running time, 65 min.*)

A good program melodrama; it has human interest, suspense, and comedy. Both Claudia Dell, as the heroine, and Betty Compson, as her pal, arouse sympathy because of their willingness to sacrifice for each other their own happiness, and thus preserve their friendship. In addition, the fact that Claudia Dell, though innocent, is accused of a murder and sent to prison, makes one feel pity for her, too. There is much suspense in the situation where Claudia is forced to involve Tom Douglas, her sweetheart, in a murder so that Betty will not be sent to jail. There is a pleasant romance between Claudia and Tom. The closing scenes are exciting:—

Claudia Dell finds her music teacher murdered. She telephones for the police and on circumstantial evidence she is accused of the murder and sentenced to ten years in prison. This puts an end to her musical career. After three years Betty Compson is put in her cell. Betty comforts Claudia and promises to do what she can for her when she is released. As soon as Betty is out she goes to her sweetheart's speakeasy. A girl there takes poison, and before she dies willingly signs a paper for Betty in which she "confesses" to the murder of the music teacher. Thus Claudia is released and goes to live with Betty. Tom Douglas, the District Attorney's son, who had always believed in Claudia's innocence, calls to see her. The two soon fall in love with each other. Betty's sweetheart, wanting to get something on the District Attorney, and knowing about the false "confession," tells Claudia that, unless she telephones Tom and sends him to a certain speakeasy, they will send Betty to jail for life since it would be her fourth offense. Claudia, remembering all that Betty had done for her, does as they request her and Tom, found at the speakeasy, is accused of a murder. But Betty tells the police captain all. The real criminals are captured, and the Captain promises not to prosecute her or Claudia. Claudia and Tom are united.

The plot was adapted from a story by Frances Hyland. It was directed by Albert Ray. In the cast are George Irving, Walter Percival, Wheeler Oakman, and others.

Except for the fact that Betty is occasionally shown drinking, it should be suitable for children and for Sundays.

"Uptown New York" with Jack Oakie and Shirley Grey

(*KBS Tiffany, Nov. 20; running time, 76 min.*)

An entertaining comedy-drama, excellently produced. The story is simple, but has so much human interest that one's attention is held to the end. The hero, impersonated by Jack Oakie, is of the type that will appeal to the masses because of his sympathetic nature, his many kindnesses, and his jovial disposition. The heroine, however, does not arouse much sympathy because in the opening scenes, she is shown succumbing to her lover, and never seems able to make up her mind which man she loves. But she is attractive and capable:—

The heroine is in love with a young Jewish doctor and one night she succumbs to him. He later tells her that he is to marry a wealthy girl of his own race because in that way he can continue studying. They part and she is heartbroken. A year later she meets the hero. He is kind and falls in love with her; she just feels affectionately towards him. Her former lover returns from Europe with his wife and calls to see the heroine. He still loves her and wants their affair to continue, but she refuses. Eventually she marries the hero and tells him about her former lover. He forgives her and they are happy. She is run down by a truck while crossing the street and taken to a hospital. The hero calls on the doctor and begs him to help the heroine. He operates on her and saves her life. While she is recuperating he tells her he will divorce his wife and marry her. The hero, thinking his wife still loved the doctor, sends her a letter that he is leaving her. She is about to leave for Europe with the doctor when her husband's friend rushes to her begging her to sign a paper. She learns the hero is in jail because he had sold his business, which was a corporation, without first obtaining her signature as an officer. She rushes to him and they are reconciled; she tells him she loves him.

The plot was adapted from a story by Vina Delmar. It was directed by Victor Schertzinger. In the cast are Leon Waycoff, George Cooper, Lee Moran, Alexander Carr, Raymond Hatton, Henry Armetta, and others.

Because of the one situation in which the heroine gives herself to the hero, it is hardly suitable for adolescents or for Sunday showing. It should be good for Saturdays.

"Central Park" with Joan Blondell

(*First National, Dec. 10; running time, 57½ min.*)

There is so much action, comedy and suspense in this picture that the interest is held to the very end, despite the story's thinness. There is human interest, and one feels sympathy for the hero and the heroine, and for another character, a policeman, whose eyesight was failing him. There are two situations that make the picture exciting. One shows the escape of a lion from his cage in Central Park; the other, a holdup plot in which the heroine innocently becomes involved. The closing scenes, which show the capture of both the bandits and the lion, are thrilling as well as humorous:—

The hero and the heroine meet in Central Park; both are hungry and broke. They become friends when she steals two frankfurters and gives him one. She promises to meet him in the park that afternoon. As she is leaving she is stopped by two men who say they are from headquarters. They inform her that a charity ball will be held at the Central Park Casino that evening, where a young girl picked by Judges as the most beautiful on Fifth Avenue, is to open the charity box containing the money. But in order to safeguard the money they were going to put the heroine in the winner's place, the part that she was to play being to open the box and give them the money. For this the Police Department would pay her one hundred dollars. She agrees to carry out their plans without realizing that the men were crooks. The hero is forcibly taken by the crooks after they see the heroine talking to him. They bring him to an apartment and knock him unconscious. Everything works out just as the crooks had planned. The hero finally makes his escape, rushes to the Casino, and warns the police about the robbery. Shots are fired and one of the crooks escapes with the box of money. The hero rushes after him. So does a policeman, an old-timer on the force, who is shot by the crook. This crook is finally caught and both the hero and the heroine are arrested. They prove their innocence and are freed.

The plot was adapted from a story by Ward Morehouse. It was directed by John Adolphi. In the cast are Wallace Ford, Guy Kibbee, Henry B. Walthal, John Wray, Harold Huber, Henry Armetta, and others.

Suitable for children and for Sunday showing.

"The Match King" with Warren William and Lila Damita

(*First National, Dec. 3; running time, 77 min.*)

Unpleasant and demoralizing! The leading character is a forger, thief, and murderer, a scoundrel who would stop at nothing to gain what he wanted. How can one possibly be expected to find the doings of such a person entertaining? The whole story centers around his activities, his knavery and cunning; it shows how he progresses by such methods. Towards the end the producers attempt to build up sympathy for him by showing that he had lost the woman he loved, but are unsuccessful, for by that time one has been completely fed up with his rottenness. Not even the acting of Warren William is able to lift the picture out of its unwholesome state. There is no human interest, and none of the characters arouse sympathy, except perhaps the hero's victims.

In the development of the plot it is shown that the hero had gained what he wanted out of life by crushing some people and using others. He leaves America and goes back to his native land, Sweden, to take charge of his uncle's match factory. By bluffing he is able to obtain large loans from the banks. In a short time he becomes fabulously wealthy and is a great international power, lending money to governments, procuring complete monopoly of the match industry in return. He uses beautiful women, whom he professes to love, to pump out of government officials confidential information. Finally he meets the heroine, an actress, and pursues her. This time he is really in love. She goes to America and he promises to follow. But business detains him for some time. Finally he does go and negotiates a loan with American bankers for forty million dollars by using forged bonds of the Italian government. The heroine tells him she now loves some one else. Disconsolate, he sails for home and arrives there to find that his trick had been discovered. Facing ruin and prison, he kills himself.

The plot was adapted from the Einar Thorvaldson novel, which is supposed to depict the life of Krueger, the Swedish Match King. It was directed by Howard Bretherton. In the cast are Glenda Farrell, Harold Huber, Spencer Charters, John Wray, Hardie Albright, Murray Kinnell, Juliette Compton, Alan Hale, Edmund Breese, and others.

Not suitable for children or for Sunday showing.

"Sign of the Cross" with Fredric March, Elissa Landi and Claudette Colbert

(Paramount, a Roadshow picture)

Unlike other productions Cecil B. DeMille has handled, this one combines spectacularity and human interest. The situation where Tommy Conlon, a boy about fourteen, is shown, while at the dungeon about to be fed to the lions in the arena, fearing to go and expressing a desire to live, with Elissa Landi encouraging him to have faith and to go on, is deeply pathetic. The situation that follows, which shows Fredric March pleading with Landi to renounce her faith so that she may be liberated in accordance with a promise Nero had given him, and March, when Elissa refuses to acquiesce, joining her in her march to the arena, willing to sacrifice his life along with the woman he loves, is still more deeply emotional. The situation earlier in the picture that shows the actor who takes the part of Titus talking to young Conlon, who acts as a messenger of the Christians, and cautioning him to be careful lest an inadvertent remark of his betray them to the Romans, too, is sentimental, particularly for persons of the Christian faith. The part of Nero is played by Charles Laughton with art; he is Nero every inch of him. Fredric March has never appeared to better advantage. Elissa Landi, too, does the best work in her career. All the actors, in fact, do well.

Though the picture is a great spectacle and is charged with human interest in many of the situations, certain parts of it are too strong for sensitive natures. The scenes that show Roman soldiers aiming their arrows and shooting at the Christians, gathered in a lonely place at the outskirts of Rome to pray, killing or wounding mortally most of them; the agonizing cries from those hit, are quite strong. In the arena, where Nero and the populace of Rome attend, there are shown gladiators fighting with pitchforks and large knives; a tiger feeding on a human body (short scene); a bear speared by a combatant; an amazon combatant spearing a dwarf and lifting him up in the air, and a few others. These are extremely thrilling but at the same time a bit too strong. But if one is to judge by the way strong pictures have been received, such as "I Am a Fugitive," "Frankenstein," "Dracula" and the like, such scenes do not prove detrimental to the box office except in the case of extremely sensitive people and children of excitable nature.

A representation of Roman orgies at the house of Marcus Superbus (Fredric March) is quite real and bold, but it has been handled delicately; the average adult will not understand that it is a Lesbian dance, and hardly any of the adolescents will know what is happening. This scene is an important part in the story in that it precedes the march of the Christians to the dungeon under the arena to be fed to the lions and the spiritual effect of their singing disconcerts the dancer and makes it impossible for her to continue her singing and dancing.

The love affair between March, as the prefect of Rome, and Elissa Landi, as the Christian girl, is very effective.

The plot has been founded on the play by Wilson Barrett. In the supporting cast are Ian Keith, Vivian Tobin, Harry Beresford, Ferdinand Gottschalk, Arthur Hohl, and others.

Because of the magnitude of the production no exhibitor can afford to overlook this picture.

"Flesh" with Wallace Beery, Karen Morley and Ricardo Cortez

(MGM, Nov. 26; running time, 96 min.)

Good entertainment. The interest and sympathy one feels for Wallace Beery, as a good-natured but rather stupid German wrestler, overshadows the fact that the story is sordid and slow-moving. There is human interest, and much comedy. Beery is a rather sentimental type and some of the situations in which he is made unhappy are pathetic. The action holds one in suspense for one does not know in just what way Beery will discover his wife's unfaithfulness. It is a pity that he is forced to murder the villain, even though it was what the man deserved, for such an act is unpleasant and demoralizing. The sordidness is brought about by the affair between Morley and Cortez, and although she is mistreated by Cortez one cannot sympathize with her since she takes advantage of Beery's kindness and trust:—

Morley and Cortez, lovers, are incarcerated in a German jail for their share in a crime. She is released. Left without money she wanders into a cafe where Beery is both the favorite wrestler and waiter. He pays her check when she claims she has no money, and later that night takes her to his apartment to stay there. The next day his landlady complains and Morley moves into an empty room opposite Beery's apartment. One night he surprises her just as she

is trying to steal his money. She cries and tells him her "brother" is in prison. He pays for Cortez' bail and he is released. Morley tells Cortez she is going to have a baby and that they must leave together. Cortez knows Beery is in love with Morley and, playing upon Beery's sympathy, obtains money from him and leaves for America. Morley is heartbroken and since there is nothing for her to do she marries Beery. When the baby is born he is overjoyed and thinks it is his. Morley wants to go to America, and since Beery had become the champion of Germany and his friends in America want him to come there to fight the world champion, they leave Germany. Cortez calls on Morley but she tells him what she thinks of him. He induces Beery to take him as his manager. With Morley's help they are able to induce Beery to participate in "fixed" fights. The night before the championship bout, which had been "fixed" for Beery to lose, Morley leaves him and goes to Cortez. He strikes her and forces her to go back to Beery. Beery drinks to forget the fact that all his friends were betting on him. He drinks himself unconscious. Cortez arrives and again strikes Morley. He does this just as Beery awakens and sees it. Beery, after hearing Morley's penitent confession, kills Cortez. When he fights the bout, instead of lying down, he fights fair and wins. Arrested, he is convicted and sent to prison. But Morley calls to see him to tell him the good news that he would soon be released. She tells him she is leaving with the baby. But he pleads with her to stay for he loves her. She consents.

The plot was adapted from a story by Edmund Goulding. It was directed by John Ford. In the cast are Jean Hersholt, John Miljan, Vincent Barnett, Herman Bing, Edward Brophy, Greta Meyer, and others.

Not suitable for children or for Sunday showing.

"A Farewell to Arms" with Helen Hayes, Gary Cooper and Adolphe Menjou

(Paramount, October; running time, 89 min.)

This is strictly adult entertainment, relentless in its tragedy, and occasionally slow in its unfolding of the story. But the beauty of Helen Hayes' performance is what makes it a powerful drama. Because of the great sympathy one feels for her, one follows her fate with interest to the very end. It is doubtful though if the masses will find this entertaining, for most of the story is tragic and many of the situations are heart-breaking. The sex angle has been handled with fairly good taste and does not become offensive since one is made to feel the great love between the hero and the heroine. The most horrible situation is where Helen Hayes is shown going through the tortures of labor pains prior to giving birth to a child. This scene is not only indelicate but painful to watch. The closing scenes, which show her death, will stir one's emotions and bring tears to the eyes. The situation showing Gary Cooper escaping from the army in order to find Helen Hayes is exciting and suspenseful. The greatest part of the novel from which this story was adapted was the retreat of the Italian army. However, in order not to offend the Italian government, the producers found it necessary to tone this down and just hint at it. Consequently, most of its effectiveness is lost.

The story revolves around the love of the hero, an American in the Italian Army, and the heroine, an English nurse stationed in Italy. They fall in love with each other at their first meeting and she, without any question, gives herself to him. The affair continues much to the distaste of their respective pals, an English nurse, and the Captain of the hero's company. And then the time comes for the hero to go to the front. Their parting is filled with tears. As soon as he departs the heroine goes to Switzerland there to have her baby. She waits and waits for letters but all in vain for the Captain, thinking he was doing the hero a favor, kept their letters. In that way the hero never knows that the heroine was to have a baby. One day she receives back all the letters she had sent to him. She faints and is taken to the hospital. The hero, in the meantime, had escaped from the Army and learned the truth about the heroine from her pal. With the assistance of the Captain, who now realized how wrong he had been, he goes to Switzerland and arrives at the hospital after an operation had been performed on the heroine. He does not realize she is dying until she tells him so. And then he pleads with her to live but she dies in his arms. The baby had been born dead.

The plot was adapted from the novel by Ernest Hemingway. It was directed by Frank Borzage. In the cast are Mary Philips, Jack LaRue, Blanche Friderici, Henry Armetta, George Humbert, and others.

A good production but unpleasant entertainment.

Not suitable for children or for Sunday showing.

this dart is aimed at the Brookhart bill. If so, all I can say is that the author of this document does not know what he is talking about. To begin with, there will be no new "bureaus, boards or commissions of office holders" created to take care of the part of the law that empowers the Federal Trade Commission to supervise the just application of the law, for the Commission is already established and functioning. Following this, the salary some picture executives get a week is as much as the "office holders" are paid by the Government a year. So if the Federal Trade Commission should, by its work, if the Brookhart bill became a law, drive the drones among these highly paid executives out of the industry, the exhibitor will be the gainer thereby. On top of all this, the "bureaus, boards or commissions of office holders" will have no right to interfere with the proper functioning of the motion picture industry until an exhibitor submitted a complaint to them against a distributor. When Lightman made unjust and unfair statements about the Brookhart bill to the Kansas State exhibitors last spring this paper challenged him to prove them. For instance, it challenged him to point out what part of the bill compels the exhibitor to read the synopses of five hundred pictures; what section of the law forbids the exhibitor to buy pictures in block but that challenge has not been accepted to this day. This leads any sane person to believe that he would rather remain wrong than be set right. If his opinions were affecting no one else but himself, it would not matter, but, gentlemen, this man is putting himself forward as an independent leader; thrusts himself before congressional committees as the president of an independent exhibitor organization, and the possible harm he does thereby may be great.

Under the heading, "What Allied Are Noted For," the statement says:

"Allied, the record shows, while changing their position occasionally, through its nationally known 'leaders' have:

"(1) Been originally organized against the established associations of theatre owners * * *." This is true but they did that only after it was apparently proved that M. P. T. O. A. ceased to represent independent exhibitors by accepting subsidies from the producers. If what the Allied leaders did when this fact came to light was wrong, then the policy of Harrison's Reports has been wrong also, for it supported their efforts fully and wholeheartedly.

"(2) Consistently supported the Brookhart-Myers bills for placing the industry under the direction of the Federal Trade Commission and other political control." All this is true except the "political control." But I would suggest to Mr. Lightman to name the bill the "Brookhart-Myers-Harrison" bill, for Section 4 of the bill was incorporated by Senator Brookhart at a suggestion by this paper through Mr. Myers. If my fifteen years of faithful service to the independent theatre owners means anything then they will agree with Mr. Myers and me that this bill, particularly Section 4, is beneficial to the interests of the independent theatre owners. Any person with an ounce of gray matter, if left free to express his own sentiments, will agree with us. What is wrong in demanding that the seller submit to the buyer a description of the article sold? The producers will tell you that this is a different business. Well, if you want to continue buying blindly, making the delivery of such pictures as "Freaks," "Congo," "Payment Deferred," "Cabin in the Cotton," "Unashamed," "Faithless," "Thunder Below," "Age of Consent," "Thirteen Women," and the like, possible, then join hands with M. P. T. O. A. and fight the Brookhart bill; but if you want to see yourself in a position where you can buy only wholesome money-making pictures, then join Allied and this paper and work for it.

Under the heading, "Past Efforts to Get a Fair Contract * * *" the author of the statement says:

"* * * The 5-5-5 contract was negotiated [by M. P. T. O. A.] jointly with Allied and distributor representatives; it was the fairest form of contract worked out up to that time; again Allied failed to definitely accept the deal. * * * This is absurd; Allied States did not repudiate the 5-5-5 contract until after two years of patient waiting for the producers to ratify it. At every one of their meetings the Allied leaders complained of the producers' failure to ratify it. When at last Mr. Myers wrote to Mr. Kent to find out what he had done to compel his colleagues, for whom he was acting when he took part

in the 5-5-5 negotiations, to put the contract into effect, he received a curt reply from his secretary informing him that he, Kent, was sailing for Europe and could not give him any information. Allied repudiated the 5-5-5 contract only because it became outmoded. Lightman himself tried his hardest to induce the producers to ratify it and when he found out that he could not do anything with them he decided to issue a threat about state and federal legislation. This was printed in the trade papers. He went even so far as to threaten boycott; he did not know that a boycott is an unlawful act until I called his attention to it in this very office, stating to him that I would not take part in any such program. Nor would Allied, I felt.

Lack of space prevents me from taking up others of the unfair assertions at this time except this: At the Chicago mass meeting, Lightman startled the meeting when he attempted to explain the presence of George Schaefer, general sales manager of Paramount, in his room at the Congress Hotel. He said that he wanted to quiet the rumors. The Allied leaders and members present had no knowledge that there had been a meeting between him and Schaefer, so his attempt to explain the matter created a veritable sensation. Now, there is nothing wrong in talking to Schaefer; I talk to him quite often myself. He is an amiable fellow. What created the painful impression is, first, Lightman's suspicion that there was whispering about the matter; and, secondly, that he should have undertaken to talk to a prominent executive of one of the major companies without first consulting the Allied leaders. The leaders of the two organizations were supposed to come together to work out a program for the solution of problems that affected the independent theatre owners. It was supposed to be a sincere effort. Any move, then, on the part of the leader of one organization should have been communicated to the leader of the other organization. But Lightman did not do that.

Why did he act that way?

Here is another shock: At the New York meeting, he undertook to explain his partnership with Paramount-Publix in one theatre in Ft. Smith, Arkansas. Many exhibitors stood aghast. He explained the details of the deal to prove that everything was in order.

On this matter, the Allied Special Bulletin, which was put out on December 9 in reply to the Lightman Bulletin, states the following after treating with the Chicago confession:

"In New York, although no man had accused him, he confessed that he was in partnership with Paramount in a theatre in Fort Smith, Arkansas.

"Allied has laid off Lightman's chain affiliations, but if, as indicated by this bulletin, Lightman is seeking to save his face by putting Allied in a hole, this immunity will be withdrawn. . . .

"Hereafter Allied shall insist when she cooperates with M. P. T. O. A. leaders those leaders must be genuine independents, free of chain affiliations."

The least HARRISON'S REPORTS can say is that real political thinking cannot be done at 25 West 43rd Street, as this statement proves. Any other head of the producers' organization would have taken minute care to avoid creating the suspicion that there is direct connection between him and an exhibitor organization. But it seems as if Mr. Hays has grown so bold as to cast prudence aside.

HARRISON'S REPORTS suggests to the Allied leaders to investigate this matter thoroughly with a view to submitting the facts to Congress. Mr. Hays is, according to the press, preparing a memorandum to Congress containing the producers' arguments against the Brookhart bill. The independent exhibitor organizations should do likewise. And they should tell Congress how a member of the Hays organization bet against the horse he was riding.

"KID FROM SPAIN" A FLOP

"Kid From Spain," the United Artists picture, is flopping at the Palace, New York, where it is now playing as a roadshow. The first week it grossed \$20,000; the second, \$13,000; the third, \$11,000. This week will, I believe, fall below the \$10,000 mark. At \$20,000 a week, it shows at a loss to the theatre.

When the United Artists salesman comes around you should induce him to guarantee you your expenses before the distributor shares in the receipts. You have been guaranteeing the distributor a minimum long enough; it is his turn now.

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MORE ABOUT THE M. P. T. O. A. STATEMENT

One other accusation against Allied States made by the statement that bore the mimeographed typed signatures of M. A. Lightman and of M. J. O'Toole was that which is contained in a paragraph under the heading: "Two Courses of Action Offered Organized Exhibitors"; it refers to two courses decided upon at the Chicago mass meeting, and reads as follows:

"The proposal to continue applying to Congress for Federal legislation to control and regulate the commercial practices in the motion picture industry in accordance with the bill drafted by the joint committee for use 'as a last resort.'"

The wording, "the bill drafted by the joint committee" was underscored, to indicate, no doubt, that Allied broke its promises with M.P.T.O.A. by endorsing the Brookhart bill instead of the joint committee bill.

To begin with, the resolution provided for the pushing of either the bill drafted by the joint committee or of the Brookhart bill. The reason for their having taken up the Brookhart bill, dropping the other, is the fact that this bill, known as S. 3770, is on the calendar in the Senate and it is easier to work something that is alive than to try to give birth to something else when time is of the essence. If Allied had tried to take up the joint committee bill it would have no chance to do anything during the short session of the Congress, whereas amendments to cover the beneficial features of the joint committee bill may be introduced in the Brookhart bill. Mr. Myers assured me that he will try to have the amendments incorporated in that bill. If the author of the M.P.T.O.A. statement had any conception about the legislative matters he would not have accused Allied executives of bad faith before he had ascertained their intentions.

The joint committee bill does not contain the provision about furnishing a synopsis before selling a picture, which is contained in the Brookhart bill. The dropping of this provision was done to please the representatives of M.P.T.O.A. I was told by an Allied executive that some of the M.P.T.O.A. representatives admitted that this provision is beneficial to the exhibitors, but that, since they had fought the Brookhart bill right along, a certain change was necessary to give them a chance to save their faces at home. And the dropping of the provision for a synopsis seemed to give them a chance to say to their members: "Well, we had the bill modified!" Thus M.P.T.O.A. representatives were willing to sacrifice the interests of the independent theatre owners as long as they were saving their faces.

HARRISON'S REPORTS notes with considerable satisfaction that Allied States, having been freed from their moral obligation to help the M.P.T.O.A. executives save their faces, has decided to fight for that section of the bill as hard as for the other sections.

In the last paragraph under the heading of the statement mentioned in this editorial there is said:

"All must realize that this proposal involves a prolonged, difficult and probably bitter campaign to secure its enactment. Over six years of constant effort by Allied in this direction have completely failed to secure any sort of relief for the independent exhibitor through such legislation." The implied meaning of this statement is this: "Since Allied tried for six years to secure the enactment of this legislation and has failed, why help them to keep on trying when the chances are one thousand to one?" This is just like saying to you: "Why try to save yourself by swimming when your chances of saving your life are one thousand to one?" And why have the Allied officers failed? Because the influence of the Hays organization has been used against them, and because there have been exhibitor

leaders who helped the Hays organization neutralize the Allied efforts. Didn't Charlie Williams, president of M.P.T.O. of Nebraska, go to the hearing of the Brookhart bill before the Senate Committee and fight it? And the District Court of Nebraska said that Williams was the employe of the Hays organization and of Publix.

How can Lightman condemn the Allied leaders for the failure of their six year efforts when he himself did all he could to oppose them? He went so far as to give even an erroneous interpretation of its effect, and when his attention was called to the fact that he was wrong he did nothing to set straight those exhibitors who had heard him.

Still another accusation the M.P.T.O.A. statement made was that Allied controlled the New York mass meeting. Such an assertion is, indeed, comical in that the day before the mass meeting was held an Allied executive expressed his fear to me lest M.P.T.O.A. was "packing" the meeting. I assured him that the temper of the exhibitors in this territory is such that no one could "pack" the meeting; they were all for legislative action, "all other means having failed." And the vote on the resolution the following day justified my faith in the common sense of the exhibitors. I saw men at the head of fifteen million dollar corporations, men who own a dozen or more theatres, stand up and vote for the resolution. These were not moved either by oratory or by fear; they were acting in the belief that nothing but legislation can save the independent theatre owners. Lightman may attempt to present a different picture of what happened at that meeting; the facts are as I have stated them.

I cannot help calling your attention to some of the implications in the statement:

"What is the net result of all of this manoeuvring and strategy by Allied? For six years their *paid* organizers have continuously sponsored and campaigned for the Brookhart-Myers Bills. . . . *It has been profitable to them.* By falling back on their six-year plan for another six years, *it may continue to be profitable.*" "We propose to get it (relief) for him (the exhibitor) through our own united efforts inasmuch as it has been clearly demonstrated that we can expect no sincere help from the Allied organization. They have continuously and repeatedly withheld their support of *self-regulation* in the industry, undermined, opposed and obstructed movements to work out exhibitor problems, *for their own selfish purposes*, misled exhibitors into impractical 'six-year plans' for dubious Federal legislation, obstructed progress and *then frantically attempted to take credit personally for whatever was accomplished by the constructive exhibitor associations.*"

I cannot understand how Mr. Hays countenanced such expressions in a statement, sent out ostensibly by M.P.T.O.A., but really by his office. Expressions such as those that I have italicized do credit to no one. Nor do they sway exhibitor opinion, for they have nothing to do with the issues. The Allied organization is for federal legislation; M.P.T.O.A. is not. If Allied is wrong, then M.P.T.O.A. should endeavor to convince them of their folly by reasoning and not by personal attacks. The mere fact that the M.P.T.O.A. leaders, or whoever is the real author of that statement, have resorted to personal abuse is the best proof that their cause is weak.

Why cannot persons differ and still remain on a high plane. Why is it necessary to resort to abuse in order to sway people's opinions?

Efforts are continued on the part of the M.P.T.O.A. leaders to induce the members of the Hays organization to ratify the new contract and the proposals. To accomplish this, they have made certain concessions. Some of

(Continued on last page)

"Afraid To Talk" with Sidney Fox and Eric Linden

(Universal, Nov. 17; running time, 73 min.)

This is a powerful melodrama but it is a bit too harrowing for entertainment purposes. It is an indictment against corruption in politics, and the horrible brutality of politicians who torture an innocent young man to accomplish their purposes. Several situations are pathetic, particularly the one in which the hero, by use of the third degree method, is forced to sign a confession to a murder he had not committed; this will bring tears to the eyes. Human interest is aroused by the pity one feels for the hero and the heroine, his wife. The closing scenes are suspenseful and exciting. Its main defect, however, is the fact that most of the action revolves around the doings of the villains:—

The hero, bell-boy in a hotel, is called to a racketeer's room. While he is there a gangster enters, kills the racketeer, wounds the hero, and makes his escape. The hero is taken to police headquarters and the inspector forces him into identifying the murderer. The murderer is arrested but surprises the District Attorney and his assistant by revealing photostatic copies of papers he kept proving that the politicians were accepting graft. This would mean the end of their political career and so they arrange to have the case dismissed. The Citizens' Committee demand an investigation, and the chief of the political party tells his men they must find somebody to take the blame for the racketeer's murder. The easiest one to pick on is the hero, since he was in the room. They arrest him and by a third degree questioning force him into signing a confession. He is so brutally beaten that he is taken to a hospital. The doctor in charge, outraged at the brutality, calls in a well-known lawyer to investigate the case. The lawyer obtains all the facts and is ready to disclose them to the newspapers. Again the politicians work fast. They take the hero back to his prison cell and arrange to hang him to make it look as if he had committed suicide as a confession of guilt. But fortunately the investigating committee arrive at the cell in time to cut down the rope and save the hero. Three of the politicians are arrested, one is killed by a gangster, and the leader is left disconsolate. The hero and the heroine are reunited.

The plot was adapted from the play "Merry-Go-Round," by George Sklar and Albert Maltz; it was directed by Edward L. Cahn. In the cast are Tully Marshall, Louis Calhern, Robert Warwick, Berton Churchill, Edward Arnold, George Meeker, Mayo Methot, and others.

Not suitable for children or for Sunday showing.

"Hypnotized" with Moran and Mack

(World Wide, Dec. 25; running time, 67 min.)

A very good comedy for everybody; the second half is loaded with action and laughs. The comedy is of the old style but most effective. Several of the situations are hilarious. Perhaps the funniest one is where the Captain of the boat, in his frantic efforts to hide from an escaped lion, jumps on top of the boiler; in order to prevent scalding his feet he hangs onto the chain which is connected to the siren. Every time he moves the siren sounds. This brings about a near panic on the boat. There are many more hearty laugh provoking situations. Moran and Mack are not given much to do but whenever Mack appears there is laughter, especially in the scenes with his sweetheart after the villain had hypnotized him. Most of the action takes place on a boat:—

Both the hero and the heroine work in a circus. She is a sensational violinist, earning a large salary, and he is attendant to the elephants, earning very little. They love each other but he does not tell her so because of his poverty. But he becomes wealthy overnight when he wins first prize in the sweepstakes. He proposes to the heroine and is accepted. On the day of his wedding he disappears together with his colored pal. Heartbroken the heroine sails for home. On that same ship is the hero and his pal, both under a hypnotic spell, the slaves of the villain. During the villain's absence they accidentally pour water on each other and come out of the trance. The hero finds the heroine and there is a happy reunion. The villain hears about the hero's winnings and follows him and his pal. Again he puts them under his hypnotic spell and steals their money, and again they come out of the trance. A lion from an act is let loose

on the boat and causes a panic. Peace is finally restored, the villain is arrested, the hero regains possession of his money, and he and the heroine are married.

The plot was adapted from a story by Mack Sennett and Arthur Ripley; it has been directed by Mack Sennett. In the cast are Wallace Ford, Maria Alba, Marjorie Beebe, Ernest Torrence, Herman Bing, Alexander Carr, Mat McHugh, and others.

Suitable for children and for Sunday showing.

"No More Orchids" with Carole Lombard and Lyle Talbot

(Columbia, Nov. 25; running time, 68 min.)

Were it not for the fact that the leading characters give excellent performances this would be just ordinary entertainment, since the theme presents nothing novel. The first half is slow, and it is not until the second half that it begins to tell its story. And only the last reel furnishes entertainment. For most of the picture the hero and the heroine are fairly sympathetic but then they lose this sympathy by the acts they commit. The friendship between the heroine and her father is inspiring since they are both willing to sacrifice themselves for each other. There is some comedy brought about by the youthful ideas of the heroine's grandmother:—

The heroine, spoiled child of a wealthy father, and of even a wealthier grandfather, is bound for home from Europe. On the boat she meets the hero, a struggling young lawyer, and falls in love with him. He realizes the folly of such an affair and refuses to succumb. When she tells her father of her love for the hero he invites the hero to their home. The heroine tells him she would be willing to live on his income and so they arrange to marry. Her father, due to mismanagement of the bank of which he was president, is in financial straits. He goes to his father-in-law for help, but this is refused him. The heroine pays her grandfather a visit and tells him about the young lawyer. But he had been set on having the heroine marry into a royal family and tells her about her father's circumstances. He tells her also that unless she marries the prince he will not give her father any help. She agrees and goes to the hero to tell him she cannot marry him. Instead she surrenders to him that night but does not tell him. The next day he calls to see her and she tells him she cannot marry him. Disillusioned he leaves her in a rage thinking she was common. But her father finds out about her sacrifice and decides to take matters into his own hands. The night before her marriage to the prince he takes her up to their farm where the hero is waiting for them. There he tells her everything is all right with his finances and the hero and the heroine are married. He leaves them to fly to Washington but his real purpose is to kill himself so that his insurance might be collected to straighten out his financial affairs.

The plot was adapted from a story by Grace Perkins, and directed by Walter Lang. In the cast are Walter Connolly, Louise Closser Hale, Allen Vincent, C. Aubrey Smith, Jameson Thomas, and others.

Not suitable for children or for Sunday showing.

"Wild Horse Mesa" with Randolph Scott, Sally Blane and Fred Kohler

(Paramount, November 25; time, 60 min.)

A good Zane western. What makes it more pleasing than the average western is the fact that wild horses are introduced in the picture and form an indispensable part of it. And there are few people in this world who dislike horses. The outstanding idea is the hero's humanness towards the wild horses and his efforts to prevent the villain from using barbed wire to catch them, for by this means many of the horses were cut and died from the wounds. A robbery is introduced into the story, ostensibly committed by the hero's brother, once a wild young man, for which robbery the hero takes the blame so as to shield his brother. But before the picture is over the guilt of the villain is established. There is also a charming love affair interwoven in the plot.

The picture was directed by Henry Hathaway well. Some others in the cast are Lucille La Verne, Charley Grapewin, and Jim Thorpe.

Children should enjoy it as much as adults. Good for Sunday showing but even better for Saturday.

"The Devil Is Driving" with Edmund Lowe and Wynne Gibson

(Paramount, Dec. 9; running time, 63 min.)

The basic idea of this picture is rather novel for it deals with a phase of racketeering—automobile racketeering—that has never been shown and it makes exciting and suspenseful entertainment, with some human interest, even though parts of it are unpleasant. The thrills are brought about when members of a gang, after stealing a parked car, drive it at a terrific speed through the streets, into a skyscraper garage, and up a curving ramp to a paint room where men are waiting to start repainting the car, so that when the police arrive all trace of the stolen car is gone. The unpleasantness is caused by the brutal killing of the hero's brother-in-law and the sorrow that this brings to the man's wife and child. The spectator is held in suspense throughout. The hero's decision to go after those who had injured his little nephew is moving. The hero's wise-cracking furnishes the comedy:—

The hero, broke because of women and gambling, is given a job by his brother-in-law, in a large garage of which he is foreman. The first day the hero is there he realizes that something crooked is going on with stolen cars and that his brother-in-law is in it. His sister, too, knows of it and pleads with her husband to resign but he tells her positions are not easy to obtain and that he must stay on because he wants to provide her and their child with a decent living. The hero is sent to tow in the heroine's car, and although he insults her she is attracted by him. The people in the garage tell him she is the chief's girl. She brings about their next meeting and they become intimate friends. One day the hero's little nephew is playing outside the garage when a stolen car is being rushed into the garage. The child is struck and hurt and the hero, after secret investigation, learns how it all happened. He tells his brother-in-law about it, and when the brother-in-law attempts to remonstrate with the chief and to ask for the name of the man who was driving the automobile he is killed. The hero eventually discloses the racket and the murderers are killed in an accident while trying to escape from him. The hero and the heroine are united.

The plot was adapted from a story by Frank Mitchell Daze. It was directed by Benjamin Stoloff. In the cast are Dickie Moore, James Gleason, Lois Wilson, Allan Dinehart, George Rosener, and others.

The wise-cracking occasionally becomes rough and has double meaning; therefore the picture becomes unsuitable for children or for Sunday showing. Excellent Saturday show.

"Big Town"

(Invincible Prod.; running time, 56½ min.)

Ordinary program fare. The action is slow, and the interest is held only fairly well since there is little suspense and the conclusion is obvious; in addition, the photography is poor. Parts of the picture are unpleasant, as for instance when the father of the heroine unknowingly frames his own daughter by having her arrested on charges of immorality. Both the hero and the heroine are sympathetic characters, but this is not enough to hold the interest:—

The hero, editor of a newspaper, is determined to disclose the activities of a group of racketeers. To his amazement, he learns that the leader is none other than the father of the girl he loves (heroine). She refuses to believe his accusations and trusts her father until she discovers facts for herself that clearly show her father's guilt. The heroine leaves home and with the help of the hero lives in an apartment by herself under an assumed name. The father uses underhand methods to ruin the hero. He finds out about the hero's interest in the heroine but he does not realize it is his own daughter since she had changed her name. With the help of a member of his gang he has her framed and she is arrested on charges of immorality. This gives the hero just the information he needed against the father. The gang is arrested, and the hero confronts the father who, out of shame, kills himself. The heroine is released from jail and she and the hero are united.

The story was written and directed by Arthur Hoerl. In the cast are Lester Vail, Frances Dade, John Milner, Geoffrey Bryant, and others.

Not suitable for children or for Sunday showing.

"Manhattan Tower" with Mary Brian

(Remington Productions; running time, 64 min.)

A fairly entertaining program picture, with some human interest and comedy. The "Grand Hotel" idea is used as the basis of the story, with an office building as the locale, and the action revolves around various individuals. The first half moves slowly, and the constant bickering between the hero and the heroine becomes annoying; in the second half it picks up some speed, the closing scenes being suspenseful and fairly exciting. The comedy is provided by an intoxicated person looking for a girl, and a nervous secretary of a lawyer, who is constantly taking pills.

In the development of the plot the heroine, wanting to make money quickly so that she might marry the hero, invests her savings of a thousand dollars with her employer, who uses the money to cover his own stock shortage with his broker. She later quarrels with the hero and wanting to give him his share of the savings she asks her employer for the return of the money. He refuses and she realizes he is a crook. The employer's wife, tired of his philanderings, and in love with a lawyer in the same building, begs her husband for a divorce but he demands an exorbitant amount of money which she refuses to obtain for him. At a bank meeting held in the lawyer's office, his secretary overhears some of the conversation and interprets it as a bank closing. She starts a run on the bank which is finally forced to close its doors. The villain is eventually faced by one of his enraged employees, by the hero and the lawyer. In a fight that ensues between him and the hero the villain slips and falls from the window to his death. The hero and the heroine are reconciled, and they plan to save their money again.

The plot was adapted from a story by David Hempstead. It was directed by Frank Strayer. In the cast are Irene Rich, James Hall, Hale Hamilton, Noel Francis, Nydia Westman, Clay Clement, and others.

Not suitable for children or for Sunday showing.

"Me and My Gal" with Spencer Tracy and Joan Bennett

(Fox, Dec. 11; running time, 79 min.)

This is the type of entertainment that will appeal to the masses, for the first half, although slow, is filled with wise-cracks and slap-stick comedy, and the closing scenes, with fast action and suspense. Some of the wise-cracks border on the risqué; as for instance when the hero makes love to the heroine and says something to her; then the audience hears what he actually thinks by means of the "Strange Interlude" idea of having his thoughts spoken on the side. Spencer Tracy makes a likeable conceited detective and both he and the heroine arouse sympathy. The suspense is brought about by the actions of the heroine's sister in hiding a criminal in her home, with whom she was in love:

The hero is promoted from a policeman to a detective when he saves a man from drowning. He becomes acquainted with the heroine, cashier in a restaurant on his beat, and they fall in love with each other. The heroine's sister is married to a simple young man. But she is still in love with a criminal whom she had known before her marriage. This criminal breaks jail and together with his gang robs a bank. Her husband being away on his ship, she hides the criminal in the attic. Her father-in-law, a paralytic, by means of code signals with his eyes, which the heroine later deciphers, tells the heroine about the criminal's presence. She rushes to her sister's home and the hero, finding the slip on which she had written the message, rushes after her. He kills the criminal when he attempts to escape, thereby saving the bank's money. At the same time he protects the repentant sister's reputation by saying he had chased the criminal into her house. He receives a reward of \$10,000, enabling him and the heroine to marry and go to Bermuda for their honeymoon.

The plot was adapted from a story by Barry Connors and Philip Klein. It was directed by Raoul Walsh. In the cast are Marion Burns, George Walsh, J. Farrell MacDonald, Noel Madison, Henry B. Walthall, and others.

Not suitable for children or for Sunday showing.

Harrison's Reports offers to its subscribers and readers the greetings of the season.

these are decidedly detrimental to the interests of the exhibitors. The optional clause that refers to substitutions is one of them. This paper desires to warn the producers that since there is no genuine independent exhibitor representation in the conferences that decided upon these changes, their ratifying of the changed contract and of the proposals may have serious consequences if the courts should determine that there has been concerted action. The case of Charlie Williams, President of M. P. T. O. of Nebraska, whom the court declared as being an employee of the Hays organization and of Publix, by reason of the fact that his support came mainly from them, may have some bearing on the outcome if the matter ever reached the courts.

A BRIGHT IDEA!

One of the exploitation suggestions made in the press sheet for the Paramount picture "If I Had a Million" is that the exhibitor borrow from his bank a ten thousand dollar bill to display in his lobby, the bill to be guarded by armed guards from the bank.

"There aren't many people," the Reader states, "who've seen a \$10,000 bill!"

"This lobby piece aims at the natural curiosity of the public for something new to them.

"Arrange bill as indicated. Promote the bill from your local bank and station two armed guards, employed by the bank, on either side to dramatize the event, as well as to protect the money. . . ."

It is clear that this publicity man does not own a theatre; otherwise he would have not suggested to the exhibitors to take their lives in their hands.

And who is going to foot the bill of this exploitation, even if it were not dangerous?

This is certainly a "borrow an elephant from your local zoo" idea. And it is just as practicable.

ERPI MODERNIZES ITS SOUND REPRODUCTION

I have been informed reliably that Electrical Research Products, Inc., is experimenting at the Rivoli Theatre, this city, with dynamic cone reproducers, intending to equip its talking picture instruments in the future with this system, discarding the horn system which it has used heretofore.

ERPI's decision is, indeed, a vindication for HARRISON'S REPORTS, for every exhibitor who has been in the business since 1928 knows of the attitude it assumed in this matter as soon as it became certain that sound pictures were about to displace silent pictures entirely. As it had realized that good sound was essential in the success of the talking pictures, it made a study of the talking instruments sold by the two major companies, ERPI and RCA Photophone, and told the exhibitors in a series of articles published in the latter part of 1928 and the early part of 1929 that the dynamic cone system of reproduction, which was used by the RCA Photophone, gave far better sound than the horn system, which was used by the Western Electric instrument, in that the horn cut off some of the high and the low frequencies, reproducing no higher than 3,500 cycles, and no lower than 120 cycles, whereas the dynamic cones of RCA reproduced as high as 5,000 cycles and as low as 60. And these frequencies were necessary for the reproduction of good quality of sound in speech as well as in music.

Those of the exhibitors who did not heed that advice regretted it afterwards, as many of them either wrote me or told me personally.

By the educational campaign that it undertook at that time, HARRISON'S REPORTS sought to convince not only the exhibitors that the dynamic cone reproduction system was the better of the two, but also the producers that the RCA Photophone system of sound recording (Variable Area) was superior to the Western Electric (Variable Density) system.

Though RCA Photophone had the better recording and reproducing systems, it did not rest on its laurels but kept experimenting constantly with a view to reaching a point where it could record and reproduce sounds of as high frequencies as ten thousand cycles, and of much lower than sixty cycles. The High-Fidelity system, which it has just put in the market, is the result of those experiments. At the different demonstrations, its engineers have reproduced sounds of even higher than ten thousand cycles, and even lower than fifty cycles. At the private demonstration they gave to Father Coughlin, of the Church of the Little Flower, Detroit, at which I was invited, I heard sounds of nine thousand cycles. At the demonstration they gave last week at the RKO Roxy, in Radio City, the popping of

the corks of beer bottles, the sound of a shower in the bath room, the air friction caused by the driven golf stick, the smacking of lips, and other such sounds that require very high frequencies, could be heard plainly. I heard even the sound caused by the impact of the ball striking the ground.

HARRISON'S REPORTS suggests to those exhibitors who own a Western Electric instrument to demand of ERPI that it supply them with dynamic cone reproducers. Let them realize the harm that is done to the business in general by the poor quality of sound so as to bring pressure to bear upon ERPI to do something.

Not only should they better their sound by the change of reproducers; they should pay close attention also to the acoustics of their theatres, for the best reproducing unit cannot deliver intelligible speech if the reverberation lasts too long. Its duration should be less than one second. (The ideal reverberation time for music is one second and two-tenths, and for speech one-half second.)

ANENT THE MODIFICATION OF THE ANTI-TRUST LAWS

Some trade papers, evidently inspired from producer sources, are trying to discourage the exhibitors from carrying on their campaign for the modification of the Anti-Trust laws, by saying that there have been no changes in such laws for twenty years. Mr. Abram F. Myers, general counsel of Allies States Association, answers this campaign as follows:

"Trade papers are being filled with anonymous statements to the effect that the legislative campaign is hopeless—these being calculated to discourage the exhibitors and lessen their activities.

"The Film Daily for December 15 carries one to the effect that there have been no changes in the anti-trust laws for 20 years, therefore there is not likely to be any now.

"Within that twenty-year period Congress has passed the Clayton Act, the Federal Trade Commission Act, the Shipping Act, the Webb Export Act, the Capper-Volstead Act, the Packers and Stockyards Act, the Grain Futures Act, the Cooperative Marketing Act, and the Radio Act of 1927—all reinforcing, modifying or affecting the anti-trust laws.

"Of course, the man who made that statement doesn't mind making a monkey of the trade press, if to do so serves his purpose. But when will the trade press learn to protect itself by subjecting the reckless statements of this man to the test of accuracy before printing them?"

Do not let anything discourage you. You have an opportunity to have the Brookhart bill made a law. The producers know it. Hence their efforts to divide you and to discourage you by other means.

The one way of making your efforts in favor of the Brookhart bill effective is to adopt the method the New York State exhibitors adopted in killing the ten per cent admission tax this state was about to impose on admissions. I am sure you remember my treating of this matter in these columns last spring: The Hays organization was so discouraged that it was willing to accept a five per cent taxation. Charles L. O'Reilly, president of Theatre Owners Chamber of Commerce, opposed the five per cent tax on the ground that the theatre owners could not pass it to the public and would rather have the ten per cent. But he asked the producers to let him handle the matter to see what he could do. All he asked them was to let him have a theatre for that night, and to instruct the chain managers to be present at the meeting, which was to be held at midnight. They gave him the Astor Theatre.

At the meeting he told the managers that if this tax were passed they would be out of a job in that the theatres, unable to carry on, would close their doors. He instructed them and the independents to take two blocks on each side of the theatres and to seek the support of every storekeeper, every doctor, every lawyer, and the head of every civic organization. In three days the legislators and the Governor received thirty-seven thousand telegrams protesting against this taxation. And the bill was killed.

If each one of you will take two blocks each side of your theatre and work on everybody you can get hold of, asking him to write to your Senators and members of the House of Representatives to support Bill S. 3770 and Resolution S. 170, there is no question that the Brookhart Bill will become a law, and the resolution for the investigation of the motion picture industry will be passed during this session of Congress.

Get busy! The fate of your business rests in your hands!

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WILL THE HAYS POLICY PAY IN THE END?

Evidently the awakening conscience of the independent theatre owners is frightening Mr. Hays and he is doing everything he can to render the measures they contemplate taking ineffective.

Bill S. 3770, and Resolution S. 170, now on the Calendar of the Senate awaiting action, are two of such measures—the most dangerous. And in addition to his pitting one independent exhibitor against another as to the value of this bill, he has been using reputable magazines to carry on his propaganda against it with the hope of preventing its enactment into a law.

One of the latest magazines of national reputation he has used is the *Atlantic Monthly*. The January issue of this paper contains an article by Norman Hapgood, in which the acts of Mr. Hays as head of the producers' organization are defended and he is made to appear as if his influence in keeping unworthy material off the screen has been effective in most instances. Incidentally he takes a slanting blow at the Brookhart bill.

Among the unsupportable statements Mr. Hapgood makes is about Mr. Hays' success with arbitration. "In promoting arbitration," the Hapgood article states, "he has been brilliantly successful, and this side of his activities alone would make him secure in his post." Either Mr. Hapgood is ignorant of the fact that Judge Thatcher, formerly of the District Court for Southern New York, declared the Hays arbitration illegal, in which decision he was sustained by the U. S. Supreme Court, or he was assured by Mr. Hays that the new arbitration, with M. A. Lightman rooting for it, would be ratified at the Chicago and the New York mass meetings, and that he, feeling sure of it, was taking no risks in stating that Mr. Hays "has been brilliantly successful" with arbitration in the industry. How can his statement be interpreted otherwise?

Not only does the Hapgood article contain misinformation, but is full of meaningless phraseologies. For instance, on page 79, the article says: "It seems inconsistent for me to say that Hays is doing no harm in strengthening central control, and yet to add that, when decentralization comes, improvement is likely to follow. There is no inconsistency. Hays and his combination do not prevent the growth of the most promising smaller units. What they interfere with is other business enterprises on no higher plane than their own, and often on lower. The truly superior film can be stabilized only by an increased demand." Let us try to decipher it so as to answer it. To begin with, Mr. Hays has repeatedly stated that he has no authority to interfere with the business acts of the members of his organization. It is immaterial, therefore, whether he favors or disfavors decentralization. And which are "the smaller units" the growth of which is not prevented by the members of his organization? And which are the units, "on no higher plane than their own, and often lower," the growth of which they prevent? And how is the Hays combination stabilizing an increased demand of the truly superior film? Does he wish to convey the idea that, with the theatres in the hands of the major producers, the independent film maker has a ready, and a profitable, market for his product? If so, he knows not what he is talking about, for I know that the members of the Hays organization, not only do not encourage the independent producers to make good pictures, but they do all they can to discourage them, first, by refusing to book their pictures, and secondly by offering them a pittance of what these films are worth. I know of a particular member of that organization, head of nearly eight hundred theatres, who buys a picture from an independent for a certain amount of money and, after playing the picture, sends him one-half, and often one-third, the contract price with a note: "That is all I can afford to pay." And the independent is unable to

enforce his rights. If he should sue him, the Hays member will refrain from buying any more films from this independent; he is at his mercy. But Mr. Hapgood is unaware of the existence of these conditions. And he did not take the trouble to investigate them, or to get his facts from any other than the Hays source.

In reference to the Brookhart bill, Hapgood states: "Arguments that will be used by Mr. Hays, quietly or publicly as may be required in the various stages, will be, first, that large sums of money cannot be risked in production without a secured market; and, second, that there is no sign whatever that the local manager would reflect a taste higher than that exhibited by the producers." As to the first argument, the answer is this: is it wise for Congress to allow the members of the Hays organization to continue making pictures that turn young men into gangsters, and young women into prostitutes, by glorifying gangsterism and prostitution, just because "money cannot be risked in production without a secured market"? As to the second argument, the best answer will be this: If the local manager will not reflect a higher taste than the producer, the American mothers and fathers will at least know where to place the blame. Why is Hapgood worrying about that?

That the Hapgood article seems inspired by the same source that inspired the Barrows article in the March number of *Review of Reviews* may be deduced by the fact that in both articles an attempt is made to place the blame for the production of demoralizing pictures on the exhibitors. The same attitude was exhibited by the Chairman of the Motion Picture Division of the Delaware Federation of Women's Clubs, whose views this paper corrected last spring. All this paper can say is this: It is far more preferable for us to place the trust for the selection of the proper pictures on the exhibitor than on the morons of Hollywood, most of whom think and dream of nothing but sex. I know of no exhibitor outside the big cities, perhaps, who would buy such a picture as "Sanctuary," if they had the right of rejection. And as long as there are writers of prominence who undertake to write articles against the Brookhart bill without first getting their facts from both sides, and as long as there are reputable publications that will print such articles without first ascertaining the statements made in them, such a condition may continue. That is why you should use all your energy to inducing prominent members of your community to urge your Senators to vote for Bill S. 3770, and for Resolution S. 170.

In connection with this, a friend of mine has written me as follows:

"Mr. Will Hays is one of the slickest publicity men in America. Hired to protect the profits of his employers and to keep them out of trouble with the public he has yet managed to pose as the friend of the churches and civic organizations which have earnestly pled for better movies. Until recently, at least, he has been able to steer their criticisms into his own office and away from legislative halls. He has cultivated the friendship of editors, writers, and newspaper men. Last Spring, just before the Brookhart bill to outlaw block booking was introduced into Congress, the *Review of Reviews* carried a long article about Mr. Hays and a blast about the alleged iniquities of that bill. A similar blast appeared at the same time in a syndicated newspaper article by Robert E. Sherwood. Scarcely a single statement in either article, so far as it concerned the bill, was true. Both journalists had been misinformed, and the misinformation had come from the Hays office. If this bothered Mr. Hays he managed to keep his irritation under control. Now—just before the Brookhart bill comes to a vote in Congress—appears another article, this time in no less a journal than the *Atlantic Monthly*, singing the praises of Mr. Hays, and

(Continued on last page)

"Lawyer Man" with William Powell and Joan Blondell

(Warner Bros., Jan. 7; running time, 68 minutes)

A fairly good comedy-drama. The court room situation will amuse people familiar with legal procedure because of its inaccuracies. William Powell, by his good performance, makes more of the role than it is worth; he is quite believable as the lawyer. Most of the laughs are caused by Joan Blondell, as his wise-cracking secretary, especially in her treatment of Powell's lady friends. Sympathy is felt for the hero when he is framed by politicians.

In the development of the plot it is shown that he is partial to blondes, and his enemies, knowing this, employ a beautiful girl to lure him into a case and then double-cross him. This was done by the political boss because Powell was going after a member of the organization. Powell is indicted and his reputation is ruined. His partner, who had brought him up from an east side office to a practice on Park Avenue, leaves him, as does every society friend of his. But he is determined to avenge himself and goes into a shyster practice. He finally ruins the man who had done the same to him, and when the political organization offers him a lucrative job as a judge he refuses it. He decides to go back to the east side to practice. With him goes his secretary, who had always loved him; he realizes that he, too, loves her.

The plot was adapted from the novel by Max Trelle. It was directed by William Dieterle. In the cast are Helen Vinson, Alan Dinehart, Allen Jenkins, David Landau, Claire Dodd, Kenneth Thomson, Jack LaRue, and others.

Not suitable for children or for Sunday showing.

"Madame Butterfly" with Sylvia Sidney and Cary Grant

(Paramount, Dec. 30; running time, 85 minutes)

Whatever enjoyment this picture provides comes from the artistic production it has been given, for the story creaks with age and lusters along. It is difficult to interest an audience in characters such as the ones in this picture for the heroine is a Japanese girl, and the hero a cad. Of course, sympathy is felt for her because of the ill treatment she receives from the hero, but this sympathy is only mild because the love affair between a white man and a Japanese girl does not arouse human interest. Incidental music is used throughout, some of it from the opera "Madame Butterfly," and one song is sung by Cary Grant:—

The hero, an officer in the United States Navy, arrives in Japan with his fleet. He is given shore leave and together with a friend goes to a Japanese amusement tea garden. There he meets the heroine, a geisha girl, and is fascinated by her; she falls in love with him. His friend tells him that marriage and divorce are simple matters in Japan and so the hero marries the heroine. She is supremely happy and still retains her charm for him. After a few months he is ordered back to the United States but promises to return to the heroine. She remains faithful to him despite the pleas of her family to marry some one else. The hero forgets about her and marries his American sweetheart. After three years he again goes to Japan; the American Consul there tells him about the heroine's faithfulness. He goes to see her but when he tells her about his new marriage she does not divulge that a child had been born to her. She takes leave of the hero and orders her servant to take the child to her father. She then kills herself since she cannot bear to live without the hero.

The plot was adapted from the story by John Luther Long and the play by David Belasco. It was directed by Marion Gering. In the cast are Charlie Ruggles, Sandor Kallay, Irving Pichel, Helen Jerome Eddy, Edmund Breese, Judith Vosselli and others. It was produced by this company once before, with Mary Pickford.

Suitable for children and for Sunday showing.

"Cynara" with Ronald Colman and Kay Francis

(United Artists, Dec. 23; running time, 78 minutes)

This is a fairly good entertainment for downtown theatres in large cities, but not for mass audiences. It has been handled with excellent taste and for the most part strictly conforms to the stage play from which it was adapted. The only difference is that in the play the young girl who lures the hero from his wife arouses much sympathy; but in the picture her insistence on an affair with him becomes somewhat distasteful since her reasons for it are not clearly

shown; one feels that the motivating desire is sex. Although the hero enters into this illicit love affair during his wife's absence sympathy is felt for him throughout. One feels he was driven into the affair because of pity for the girl more than for any other reason. Furthermore he shows himself to be a man of fine character in that he is honest with the girl, telling her he loved his wife and the affair would have to end. A very dramatic situation is towards the end when the hero sacrifices his career rather than sully the girl's name. Much sympathy is felt throughout for the heroine, his wife.

The hero and the heroine, married for seven years, are still very much in love with each other. On their seventh wedding anniversary he plans a celebration. Much to his disgust he arrives home to find his wife packing. She explains that her younger sister had formed an affection for some undesirable person and it was necessary to take her away. That night the hero goes to dinner with a friend. At the next booth in the restaurant are two pretty girls and the friend introduces himself, forcing the hero to join them. One of the girls is immediately attracted to the hero and tells him so. She gives him her address but he later throws it away. The friend contrives to bring them together again. The girl throws herself at the hero and pleads with him to stay with her. She tells him she is not a virgin, and he finally succumbs. For the next few weeks they are happy but then the day of parting comes. This makes the girl miserably unhappy. When the heroine returns the hero does not tell her about the affair but she notices something is wrong. The other girl, desperate because of her love for the hero, kills herself. This involves the hero in a scandal, but at the inquest he refuses to besmirch the girl's reputation by telling the truth. He leaves London with the heroine. They agree to part and the hero is to leave for South Africa by boat. But before he goes he tells the heroine the whole story. This makes her realize how much he needs her and she sails with him, never to leave him again.

The plot was adapted from the play by H. M. Harwood and Robert Gore-Brown. It was directed by King Vidor. In the cast are Phyllis Barry, Henry Stephenson, Viva Tattersall, and others.

Not suitable for children or for Sunday showing.

"Handle with Care" with James Dunn

(Fox, Dec. 25; running time, 76 minutes)

Those who do not object to the presence of children in a picture and to their taking a prominent part in them will enjoy "Handle with Care" to their heart's content, for there is plentiful comedy, caused by two children, and much pathos. The comedy is wholesome, and should be enjoyed not only by children but also by adults. The closing scenes offer some melodramatic thrills; they show myriads of children surrounding the house where the hero, a district attorney, lived with the view of capturing two criminals who had entered the hero's apartment to murder the hero. The sight of the boys converging from all streets and gathering in front of the apartment house and all around it is comical as well as exciting. The heroine wins one's admiration for her devotion to her little nephews:—

The hero is an assistant district attorney. While in the juvenile court where a young boy is being questioned he hears the boy mention his aunt's name, which is familiar to him. He takes the boy home and there meets the heroine, his old schoolday sweetheart. They soon are in love with each other again. But the hero resents the fact that the heroine must devote so much of her time to her two nephews whom she is raising, their parents being dead. This brings about a quarrel and they separate. The nephews, realizing the cause of their aunt's unhappiness, decide to go to see the hero to straighten things out. They are admitted into the apartment by two gangsters who had gone there to kill the hero because he was prosecuting a pal of theirs. The children are locked in the kitchen. The elder one places an ironing board from the window into an adjoining apartment and climbs over. He starts yelling "robbers" and soon has a mob of children, armed with sticks, following him to the apartment. Policemen follow them and shoot it out with the gangsters. In the excitement that follows the younger nephew is shot. The hero arrives at that moment, realizes that the boys had saved his life and rushes the child to a hospital. This brings about a reconciliation between him and the heroine.

The plot was adapted from a story by David Butler, who directed it. In the cast are Boots Mallory, El Brendel, Buster Phelps, Victor Jory, George Ernest, and others.

Suitable for children and for Sunday showing; excellent for Saturday showing in small towns.

"Rasputin" with John, Lionel and Ethel Barrymore

(MGM Roadshow picture.)

During the first two or three reels one gets the feeling that "Rasputin" will turn out to be the best drama produced to this day, and that the other producers will go a long way before they will duplicate it; but after that one discovers that the Hollywood mind could not have kept that dramatic pace. It would have been unbelievable for such minds not to resort to their cheap, tawdry, and disgusting lustful scenes. From the point where Rasputin, impersonated by Lionel Barrymore, enters the picture, the sympathetic interest drops like a ton of bricks and is not regained until the very last scenes, which depict the death of the Royal family; they are shown shot down by the representatives of the Soviet Government in cold blood. Lionel Barrymore takes the part of Rasputin with realism, but such part is unpleasant and in many places repulsive to people with decent feelings. For instance, the sight of his entering the room of one of the princesses, a mere child, not older perhaps than seventeen, with the intention of seducing her, coming immediately after his seduction of another princess, cannot help but create a feeling of revulsion to persons with some tenderness in their heart, particularly to fathers and mothers. It is the Hollywood idea of entertainment, which decrees that no picture can be entertaining or a box office success, unless there are seductions in it.

In addition to being revolting on that score, "Rasputin" is also horrible, at least in one situation. This is where the Prince is shown striking Rasputin on the head with a poker, then dragging him out and throwing him into the river, and drowning him. The sight of Rasputin with his head covered with blood, almost unrecognizable, will sicken the heart of many a person. At the opening night I heard expressions of horror by women around me.

With all these defects "Rasputin" holds the interest; at times it grips it. The first part, which shows the Royal family celebrating the 300th Anniversary of the Romanoffs, attending the Moscow Cathedral where a Te Deum for the preservation of the Royal family's health was sung, are very impressive. The sight of the Csarevich ill in bed with hemophilia, or failure of the blood to coagulate, with the physicians unable to stop the flow of blood, and despairing of saving his life, is deeply pathetic. Ethel Barrymore is able to impart to the spectators the grief she feels as the mother of the Csarevich.

The story deals with the rise of Rasputin, a peasant Monk, to great influence and power in the Russian Empire during the World War, after being able to restore the Csarevich's health; the Emperor and the Empress believed in his miraculous powers and no one could turn them against him. A young prince (hero), in love with one of the princesses, feels that the influence of this common monk is detrimental to the future of Russia and, conspiring with other friends, they lure him to a party and there the prince murders him. A revolution takes place and the Royal family is eventually shot down in cold blood on orders of the revolutionary government, which feared to let them live lest they be restored to the throne.

The plot has been founded on a story by Charles McArthur; it was directed by Richard Boleslavsky. Ralph Morgan and Tad Alexander support the Barrymores, as the Czar and Csarevich respectively.

Since it is a roadshow picture, it has to be shown on the days the film company dictates, regardless of its suitability for Sundays. It will, no doubt, draw, but at best it is a picture that has been produced in accordance with Hollywood conceptions. It cannot be great.

"Fast Life" with William Haines, Madge Evans and Cliff Edwards

(MGM, Nov. 19; running time, 81½ minutes)

A fairly good entertainment. What it lacks in story material it makes up for in speed and excitement; it also has some good comedy. The closing scenes, which show a boat race, are most thrilling, and should hold the audience in suspense. The boats are seen going around the race course at a terrific speed, most of the time jumping out of the water into the air, some of them capsizing and throwing the driver into the water directly in the path of speeding boats. The actions of the hero in forcing people to give him money are not quite honest, but one sympathizes with him since his reasons for doing so are to outsmart the villain and to help the heroine's father recoup his fortune, his idea being to repay all the people from whom he had taken money. The

situations that show the hero escaping in the stolen boat and evading the police are exciting and humorous:—

The hero and his pal, ex-sailors, are broke. While in a rowboat off Catalina Islands, the heroine crashes into them with her yacht. She jumps in the water to save the hero who purposely had called for help. He is thrilled to learn that her father is a well-known ship builder, for the hero had invented a new engine that would make excellent speed in a racing boat. He finally interests her father in it and he goes ahead with his plans to build the boat. At the tryout there is a blowup and the father is injured. In addition, he is ruined for he had used all his reserve for the building of the boat. He is forced to close his business. The heroine refuses to see the hero or to permit him to see her father for she feels that he had cheated them. The villain, in love with the heroine, refuses to help her father finance the hero, who now knows what was wrong with the engine. Instead, he plans to take the boat himself and to run it for his bootlegging business. The hero finds out about this, steals the boat, and using the tactics of a pirate procures enough money to buy materials with so as to set the boat in order. He kidnaps the heroine from the villain's yacht so as to prevent her from marrying the villain. She finds out the truth about the villain when two of his henchmen attempt to capture them. Now she is all for the hero. They enter the race the next day and win. When the villain insists on having the hero arrested, she threatens him with exposure and he withdraws the charges. The hero and the heroine are united.

The plot was adapted from the novel "Let's Go," by E. J. Rath. It was directed by Harry Pollard. In the cast are Conrad Nagel, Arthur Byron, Warburton Gamble, Kenneth Thomson, and others.

Suitable for children and for Sunday showing.

"Animal Kingdom" with Ann Harding and Leslie Howard

(RKO, Dec. 23; running time, 84½ minutes)

Excellent entertainment for sophisticated audiences. The theme is rather delicate since it relates to sex, but it has been handled with such good taste that it is not offensive at any time. In addition, there is some excellent comedy caused by the rough manners of the hero's butler. The story presents an interesting problem, and although there is no action, but mostly talk, it holds one's attention throughout. Much sympathy is felt for both the hero and the heroine: for him, because of his lack of understanding of his wife's real character; for her, because of the unhappiness brought to her by the hero. Several situations are quite dramatic. One is where the hero tells the heroine he is going to marry some other girl. Another is where the hero's wife's true character is suddenly revealed to him:—

The hero and the heroine had been living together for several years. While she is in Paris on a business trip he meets another girl and is captured by her beauty. He proposes, and is accepted. The heroine returns and the hero decides to see the heroine and tell her everything before any one else has a chance to do so. Before he tells her she confesses that she wants a child and asks him to marry her. He is heartbroken but tells her the truth; he begs her to continue seeing him but she refuses. A year later the heroine exhibits some of her paintings and the hero calls to see her. Realizing how much she still loves him she packs her things and leaves New York. Upon her return she receives a call from the hero's wife to pay them a visit. Being curious to know what is back of the invitation, she accepts. Once there she realizes that it is only the physical charms of his wife that keeps him interested in her. Finding the wife in the arms of a man, she makes an excuse and leaves. The wife attempts to interest the hero in selling his book business to some cheap publishers, but this he resents. She dresses herself in an attractive gown, makes everything comfortable and then sets out to induce the hero to accept his father's invitation to live with him in his Fifth Avenue home, and also to cash a check his father had sent him for his birthday. The true worth of his wife suddenly dawns on him and for the first time he is able to see things clearly. He endorses the check over to her, and tells the butler that he is leaving, to go back to his real "wife."

The plot was adapted from the play by Philip Barry. It was directed by Edward H. Griffith. In the cast are Myrna Loy, Neil Hamilton, William Gargan, Henry Stephenson, Ilka Chase, Leni Stengel and Donald Dillaway.

Not suitable for children or for Sunday showing. It is unlikely that it will prove acceptable in small towns where the religious sentiment may be strong.

slyly damning the Brookhart bill. Where Mr. Norman Hapgood, the writer, secured his information he does not reveal, but this is certain: there is not a line in the article that could not have been written from the propaganda material which Mr. Hays's office furnishes so assiduously to all who will use it. Not one of Mr. Hays's arguments is omitted—or questioned. This is very pleasant for Mr. Hays, and it saves Mr. Hapgood the trouble of gathering data elsewhere. But it is hardly the sort of business that will add to the *Atlantic's* reputation for alertness. It may put a needed prop under Mr. Hays's crumbling reputation, but it will not avert the day of reckoning that is surely coming for those producers who prefer making money out of degrading pictures to helping us make good citizens out of America's children."

SOME OF THE CHANGES IN THE NEW CONTRACT

In last week's article, "MORE ABOUT THE M.P.T.O.A. STATEMENT," there was stated that the optional clause that refers to substitutions (Clause 8) is detrimental to the interests of the independent exhibitors. This clause reads as follows:

"(b) The parties hereto agreeing that the popularity of different types of motion pictures is subject to constant change and that the Distributor may find it necessary or advisable in certain cases to substitute different motion pictures for those designated or described in the Schedule, the Exhibitor agrees, provided any such substituted motion picture is equal in box office possibilities to the motion picture for which it is substituted, to accept such substituted motion picture in place of the motion picture originally designated or described, with the same force and effect as if the substituted motion picture had been originally designated and described in the Schedule. If the Exhibitor desires to question the relative box office possibilities of the original motion picture and the substituted motion picture, the Exhibitor may do so within five (5) days after the receipt of written notice of substitution which shall be sent by the Distributor to the Exhibitor prior to or concurrently with the mailing of the notice of availability thereof. At the time of mailing of such notice of substitution the Distributor shall have available for screening at the Exchange of the Distributor from which the Exhibitor is served, a print of the substituted motion picture. If the Exhibitor contends that the substituted motion picture is not equal in box office possibilities to the original motion picture, the Exhibitor shall, within said five days period, so notify the Distributor in writing and in such notice shall designate an appraiser stating his name and business address, failing which the Exhibitor shall be deemed to have accepted the substitution. . . ." (The remainder of the clause deals with the mechanics of arbitration.)

The arbitrary spirit that was exhibited by the members of the Hays organization toward the exhibitors in contract and arbitration matters in the past is exhibited also in this instance, as you see from reading this clause carefully. Notice that the time limit it gives to the exhibitor within which limit he must notify the distributor whether he accepts or rejects the substitution is five days—not long enough for the exhibitor to have a good cough. The distributor graciously places at the disposal of the exhibitor a print for his inspection, at his exchange. In other words, if the exhibitor's theatre is two hundred miles away from the exchange city, the exhibitor must drop everything and travel two hundred miles to the exchange, review the film, and tell the distributor whether in his opinion it is or it is not inferior to the picture he had originally bought. All this must take place within the five days grace granted him by the distributor. It is assumed, of course, that the exhibitor has nothing else to do but travel and review substitutions.

This clause has been inserted to benefit, not the exhibitor, but the distributor. And yet the exhibitor must pay his own railroad fare to the exchange city, and offer the appraiser something in case he could not find an appraiser who will do the arbitrating gratis. The cost involved in such a procedure will, in most cases, be many times more than the rental of the film.

And what would you think of exhibitor representatives who would agree to such a clause. And yet they assure you that they are working for your interests.

This paper again warns the distributors against ratifying a contract that has been approved only by exhibitor leaders whose organizations are supported mainly by fees paid by producer theatres. There is no real independent exhibitor representation and in ratifying such a contract they may place themselves in an awkward position with the courts. Their action may be declared as having been taken con-

certedly, in which event the consequences may be serious. Let them keep in mind that the time when they could shove anything down the throats of the exhibitors has passed. The exhibitors today have allies—powerful allies, in the persons of investors who have been "gypped" by the film companies. If the stockholders and the bondholders of the different companies could be aroused; could be made to see the gold bricks they were handed by the highly-paid executives of these companies, the passing of Resolution S. 170 and of Bill S. 3770 will be only a child's play.

HAYS'S LIEUTENANT'S CONCERN ABOUT YOUR WELFARE

One of the Hays lieutenants issued a statement to the trade papers last week enumerating the difficulties you will encounter if you attempted to get justice under Bill S. 3770, if it became a law. He informs you that it will take many years before you can get a decision.

If that is true, then why is he worrying? It should be to the interests of the members of his organization to put this bill through and let the red tape be the stumbling block to the exhibitors.

This person, however, failed to inform you what the penalty would be in case the exhibitor won out. There will be so many punitive damages that no producer will be able to survive his unjust acts. Bill S. 3770 will thus act as a safety valve.

If this paper interprets the exhibitor sentiment correctly, the exhibitors are willing to take their chances with Bill S. 3770 rather than rely on the word of the members of the Hays organization, who break it even when they give it to the courts, as the case of *United States of America vs. Fox-West Coast Theatres, et al*, proves.

In the article "The Latest Blunder of Mr. Hays," printed in the December 17 issue of HARRISON'S REPORTS, in presenting proof that the M.P.T.O.A. statement against the Allied officers was composed at the Hays headquarters, I stated that the phrase, *of course*, when placed at the end of a sentence, is idiomatic of Will H. Hays. In the speech Mr. Hays delivered to the Indiana State Bar Association, in Indianapolis, on December 18, he stated in closing: "Where do we go from here: Ahead, *of course* . . ."

HOW ABOUT IT, MR. HERTZ?

Ben Schulberg has been making pictures for years.

Several years ago Paramount engaged him to head its production department in Hollywood.

While the style was silent, he was making a good average program, occasionally delivering a very good one. But since sound came the quality of his pictures fell very low.

About two years previously to his resignation, which took place about six months ago, the quality of pictures he put out for Paramount were lower than that of any other major company.

I don't know what happened after his resignation, but according to trade paper accounts he entered into an agreement with Paramount to make pictures for it independently.

The first picture under this agreement seems to be "Madame Butterfly."

I don't know by what reasoning Ben Schulberg thought that "Madame Butterfly" would make a good picture, for it is a creaky old thing; it was put into picture by Paramount once before, with Mary Pickford in the leading part, and it failed to draw the usual Pickford crowds at the box office. In addition to its being mouldy, the theme is unpleasant to American tastes, particularly just now.

Perhaps Ben Schulberg had personal reasons for putting this old play into pictures. If so, must the exhibitors suffer for it? Must their interests be sacrificed just to give Schulberg an opportunity to render a service to some friend of his?

When Paramount asks the exhibitors to buy fifty or sixty pictures from them without any description as to story material, they are asking them to place their confidence in the good judgment of the Paramount executives. These executives should, therefore, be extremely careful not to abuse this confidence by letting a producer decide upon material that can hardly be said that it is a help to the box office. The exhibitors cannot afford to show pictures founded on mouldy material. Nor can Paramount.

How about it, Mr. Hertz?

HAVE YOU MISSED ANY COPIES?

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